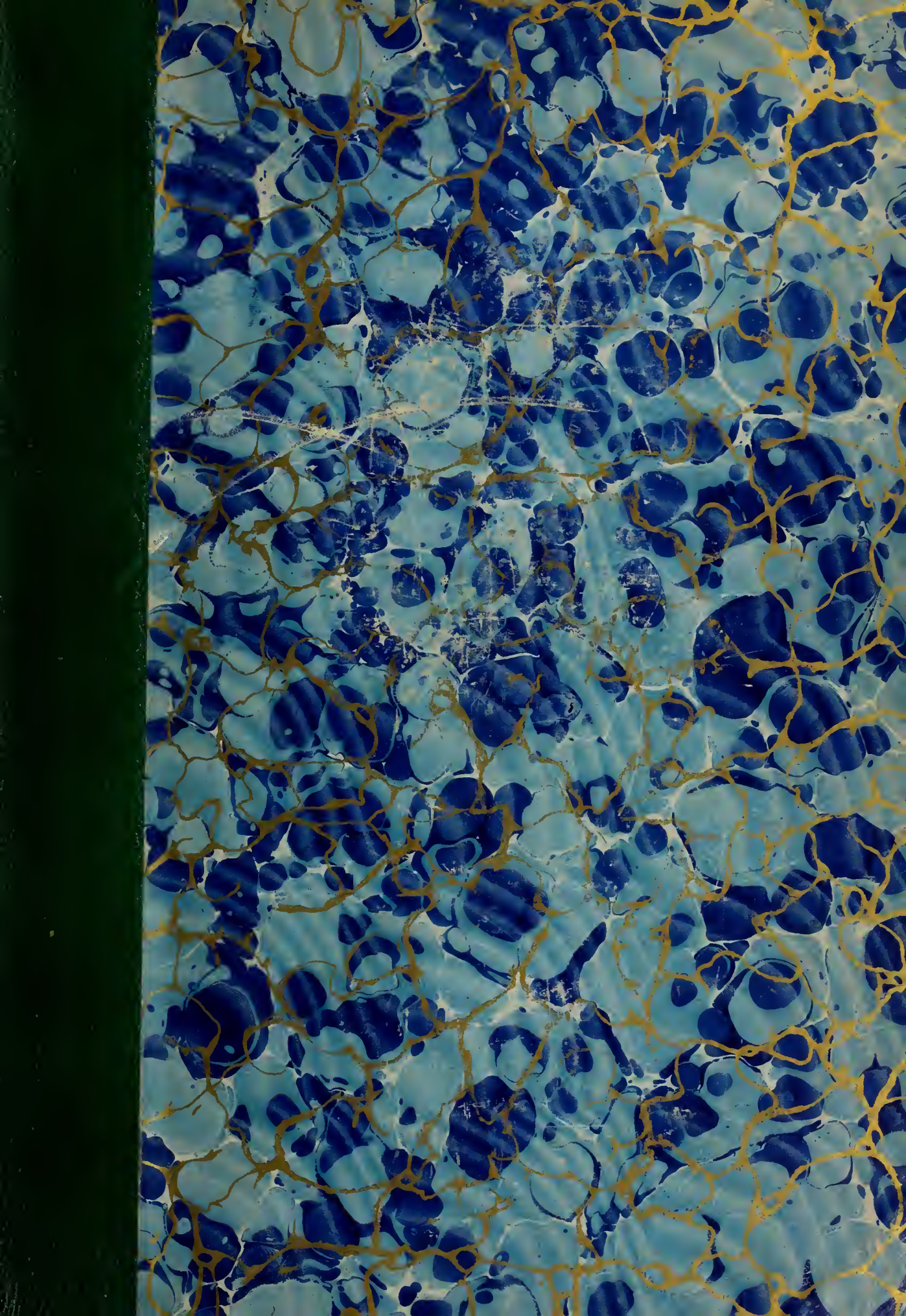

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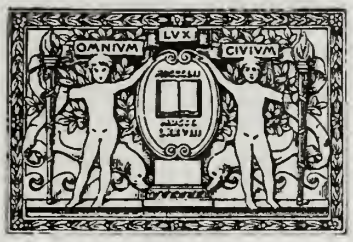

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Table of Contents

ARTICLES:

American Newspapers, The Bibliography of: 343
Art of Navigation, The 6
Barlow, Joel to Monroe 57
The Book of Battles 64
British in Boston, The 163, 209, 257
Brome, Richard, The Plays of 285
Cervantes, The Quarter-Centenary of 369
Bulwer-Lytton, Letters by 123, 175
Children's Books, Illustrators of 344
Cushing, Dr. Harvey, A Biography of 24
Everett, John, The Highwayman 137
Fort Bull, The French Capture of 83
Gissing, George, Letters by 323, 376
Graphic Art Processes 22, 61, 100, 141, 185
Higginson, Thomas Wentworth, Lettrs by 52
"A Jewes Prophesy" and Caleb Shilock 43
Loyalist in Spite of Himself 337
Mallock, W. H. A Neglected Wit 243
Jackson, Andrew, on Constitutional Problems 3
Melville Defends Typee 203
Magnificant Gift, A 283
Music in Boston in the 'Nineties 11
Redication Week 304
A Russian Daumier 93

FACSIMILES:

"The Antipodes," 1640, Title-Page of 297
"Arte of Navigation," 1561, Title-Page of 7
Bellowes, George W., A Lithograph by 227
Brome, Richard, Portrait of 289
Bulwer-Lytton, A Portrait of 129
The Capture of Fort Bull, Title-Page of 89
General Gage's Orderly Book, A Page from 213
"A Jewes Prophecy," 1607, Title-Page of 47
Mallock, W. H., Caricature of 247
Nevakhovich, A Cartoon by 95
Rowlandson, Thomas: "Ghost in the Wine Cellar" 371
Toulouse-Lautrec, Lithography by 98

EXHIBITIONS IN THE PRINT DEPARTMENT:

Cheffetz, Asa, Wood-Engravings by 341
French Prints, 1830–1930 302
Griggs, Frederick L., Etchings by 263
McBey, James, Etchings by 20
Merrill, Hiram C., and his Contempories 59
Pennell, Joseph, Etchings by 183
Prints of Children 225
Rowlandson, The Watercolor Drawings of 367
Zorn, Anders, Etchings by 139

LIBRARY NOTES:

29, 69, 107, 148, 193, 233, 269, 309, 349, 391

TEN BOOKS:

25, 65, 103, 144, 189, 229, 265, 305, 345, 387

BOOKS RECENTLY ADDED:

33, 73, 110, 151, 195, 235, 271, 311, 352, 393

More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 1

Contents

	Page
ANDREW JACKSON ON CONSTITUTIONAL PROBLEMS By Theresa Coolidge	3
THE ART OF NAVIGATION (*with facsimile*) By Margaret Munsterberg	6
MUSIC IN BOSTON IN THE 'NINETIES By Hugo Leichtentritt	11
ETCHINGS AND DRYPOINTS BY JAMES McBEY By Arthur W. Heintzelman	20
GRAPHIC ARTS PROCESSES By Muriel C. Figenbaum	22
A BIOGRAPHY OF DR. HARVEY CUSHING	24
TEN BOOKS: SHORT REVIEWS	
Ernest Simmons: *Tolstoy*	25
Stefan Zweig: *Balzac*	25
K. Zilliacus: *Mirror of the Past*	26
Salvador de Madariaga: *Victors Beware*	26
Ruth Benedict: *The Chrysanthemum and the Sword*	26
Don Luigi Sturzo: *Nationalism and Internationalism*	27
Charles O. Gregory: *Labor and the Law*	27
Frederic F. van de Water: *Lake Champlain and Lake George*	27
Arthur M. Schlesinger: *Learning How to Behave*	28
Karl Geiringer: *Haydn*	28
LIBRARY NOTES	
Whittier Introduces Elizabeth Lloyd Howell	29
Blundeville on Maps and Globes	29
Mark Twain Protests about False German Biography	30
Lectures and Concerts	31
Lowell Lectures	32
LIST OF RECENTLY-ACQUIRED BOOKS	33

More Books is published monthly, except in July and August, by the Trustees of the Public Library of the City of Boston at 230 Dartmouth Street, Boston 17, for free distribution at the Library and its Branches, and at a subscription price of fifty cents a year by mail. Entered as second-class matter, March 16, 1926, at the Post Office at Boston, Mass., under the Act of August 24, 1912. Printed at the Boston Public Library 15–17 Blagden St., January, 1947, Vol. XXII, No. 1

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The Bulletin of the Boston Public Library

JANUARY, 1947

Andrew Jackson on Constitutional Problems

ANDREW JACKSON was defeated for the Presidency in 1824 by John Quincy Adams. At that time he was a senator from Tennessee. The following year, when the state legislature nominated him to be its candidate for President in the next election, Jackson resigned his seat. His place was taken by his friend Judge Hugh Lawson White, a prominent lawyer and former state senator. The Library has recently acquired a letter by Jackson addressed to Senator White, written on March 16, 1826, at the "Hermitage," the home he had built in Tennessee thirty-five years before.

The letter, which is apparently unpublished, opens with thanks for Senator White's "prompt attention to the claim of Capt. Thos. Shields . . . an honorable and honest man," wanting "a just and equitable settlement with his gov't." Shields was a purser in the United States Navy during the war with Britain. Once in the summer of 1814 he forestalled an enemy attack upon New Orleans by a cunning deception, thus greatly assisting the forces under Jackson.

The writer then discusses the project of the mission to Panama, a highly controversial matter. Two years after the Monroe Doctrine had been announced, John Quincy Adams wished to send two delegates, Richard Anderson and John Sergeant, to a convention of American states to be held at Panama. The Central American countries had suggested the meeting to strengthen their association with the United States. The official letter of instruction to the delegates emphasized the importance of peace: "The true interest of all nations, but especially that of infant states." Of trade it asserted: "Nations are equal, common members of an universal family. Why should there be any inequality between them, in their commercial intercourse?" Adams urged that a joint declaration of the states, similar to that of Monroe, be arranged. Finally the delegates were charged to direct their attention to "the cause of free institutions on this continent." Jackson, hostile to the plan, wrote to White:

> When I first saw the message of the President to Congress and read from it that he had received and accepted of the invitation to be represented at the congress of Panama — that ministers would be appointed and com-

missioned to represent us there — I turned to the Constitution to find from what member of that instrument such powers were derived and authorised him to give such a pledge without the advice and consent of the Senate and of Congress. I must confess that after all my research I was compelled to conclude that the framers of the Constitution in all their deliberations on the powers necessary to be given to our confederated government had never once thought of giving such powers to the Executive to appoint and commission ministers to represent us at such a congress. Nay, sir, if we are to view the origin of that congress as arising out of the Treaty between the Republics of Mexico and Columbia — the objects as stated in the North American Review — then, I would doubt whether the Executive and Congress could find a constitutional power to authorise them to send representatives to that congress of confederated independent nations. Such a power I cannot find within the Constitution. For surely the moment we are represented in that congress we become a member of the confederacy, stipulated in the Treaty between Columbia and Mexico, which appears to me to be the basis of this congress.

I therefore rejoice that the Senate has taken time seriously to deliberate upon this important subject that may be fraught with many evils and but few beneficial results that cannot be better obtained in another way. *We the people* are anxiously awaiting the injunction of secrecy to be taken from your proceedings, when the whole ground can be seen. For I assure you, altho we possess the most lively feelings for the liberty and prosperity of the Republics of the South, the feelings of the people are *entangling alliances with no nation.* This is our safe and true policy, whatever may be the opinion at Washington to the contrary.

Opposition centered in the fear of foreign entanglements which might antagonize Spain and, worst of all, lead us into war. On March 26 White delivered a lengthy address setting forth this opinion. The Administration obtained a favorable vote, twenty-four against twenty. However, the convention came to naught. One of the American delegates died en route to Panama; and the other arrived too late for the spring meeting, and political troubles arose so that no further meetings were held.

Jackson, embittered by his defeat and sharing the suspicion of a corrupt bargain in the Adams-Clay political alliance, vigorously criticized the government. He suggested a constitutional amendment forbidding the appointment of members of Congress to any office in the gift of the President during their congressional term and for two years thereafter. He also supported a bill requiring the President to explain to the Senate his reasons for any change in office holders. As he continues in his letter to White:

> The amendments proposed to the constitution are thought by the people to be necessary to keep our government pure and uncorrupted, and by that means make it perpetual. If Congress does not adopt them, I have no doubt but the people will take the subject up and pursue a course that will obtain the amendments proposed.

Another major issue of the time was the right of the federal government to assist in local development. Adams firmly believed in it. He

wanted to use public funds for such enterprises as a national university, astronomical observatories, and the promotion of the arts. Jackson gives his opinion of the scheme in the following lines:

> The power of internal improvement by the general government within a state without its consent I never did believe was conferred by the Constitution — unless military roads to a fortress, and when made, only the common use — Congress being charged with the common defence of the country, and for this purpose to build fortifications must have roads for their supply and reinforcement. I have thought that the States ought not to yield this power — the additional patronage it would give might prove dangerous. All internal improvements should be made by the States respectively, and so soon as our national debt is paid, the surplus revenue apportioned amongst the States for internal improvement and educating the poor. Important improvements altogether national ought to be carried into effect by the general government by and with the consent of the States, each State through which the improvement passed binding themselves to keep the canal or road in repair.

This attitude foreshadows the policy which led to the decline of federalism during Jackson's presidency, giving way to his concept of democracy, so ably described by Mr. Arthur M. Schlesinger, Jr., in *The Age of Jackson.*

The remainder of the letter is more personal. There is a cordial reference to Major John Eaton, White's colleague in the Senate, an old friend of Jackson's. Eaton was appointed Secretary of War by Jackson in 1829, Governor of Florida in 1836, and minister to Spain in 1838. The letter ends with a word of condolence upon the death of White's eldest son.

Twice during his administration Jackson offered Senator White the Secretaryship of War. Both times the latter refused, maintaining an unwillingness to accept office from a friend. However, when Van Buren announced his candidacy for President, White decided to run against him. His antagonism to Van Buren destroyed his friendship with Jackson.

THERESA COOLIDGE

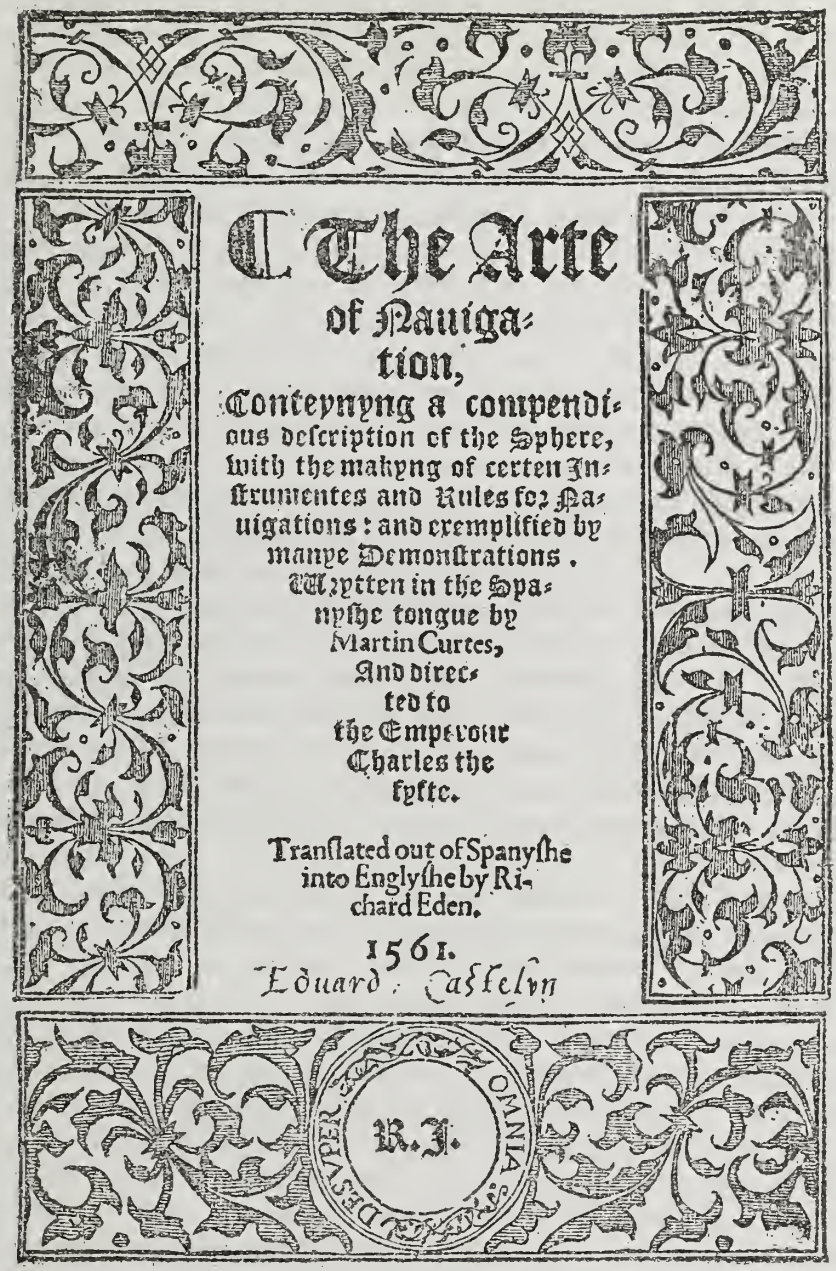
The Art of Navigation

THE first edition of *The Arte of Nauigation,* the English translation of Martin Cortes's compendium of cosmography and navigation made by Richard Eden and printed in London in 1561, has a threefold interest. It is a handsome specimen of English book-making of the period; it is characteristic of the exploring spirit and the consciousness of the New World fermenting among the Elizabethans; and, finally, the Spanish original is noted as the first work of its kind to recognize the variation of the compass.

The volume has ninety-two leaves (A2 is missing in the Library's copy), besides the one on which the title-page has been mounted. An ornamental border frames the title, and the colophon states that the book was printed by Richard Jugge. About thirty diagrams illustrate the text. Jugge was appointed royal printer together with Cawood when Queen Elizabeth ascended the throne, and among the products of his press are an edition of the English Bible and one of the Book of Common Prayer, as well as the statutes of the Queen. The name of a former owner, Eduard Castelyn, appears on the title-page in an old hand, and there are manuscript notes in the margins. It is possible that this is the "Maister Edwarde Castlen" of the Merchants Adventurers who is mentioned in the preface as one of the men chiefly responsible for having the translation made. The book was later part of the famous library of Americana collected by Samuel L. M. Barlow of New York.

Richard Eden, the translator, was renowned as a scholar. Born about 1521 in Herefordshire, he studied at Cambridge under Sir Thomas Smythe. He was employed variously, for a time as secretary to Sir William Cecil, and in 1562 entered the service of the vidame of Chartres. In the reign of Queen Mary he was cited for heresy by the Bishop of Lincoln, but suffered only the loss of his office. Five years later in Paris, however, he narrowly escaped the Massacre of St. Bartholomew. He returned to London and died in 1576. It is as a translator that his reputation has survived. In 1553 appeared his English version of Munster's *Cosmographia,* and two years later his well-known compilation of travel accounts, *The Decades of the Newe World, or West India.*

The preface to *The Arte of Nauigation,* which Eden addressed to the governors, consuls, and members of the Society of Merchants Adventurers, throws light on the origin of the English book. He praises the liberality of the Society for its support of "many goodly inuentions, viages, nauigations and discoueries of landes & Seas heretofore vnknowen." The latest expedition was the seventh voyage to "Muscovy," which had Stephen Borough as chief pilot. Borough is famous as the only captain who returned with his ship from the first English voyage



The Arte of Nauigation,

Conteynyng a compendious deſcription of the Sphere, with the makyng of certen Inſtrumentes and Rules for Nauigations: and exemplified by manye Demonſtrations.

Wrytten in the Spanyſhe tongue by Martin Curtes,

And directed to the Emperour Charles the fyfte.

Tranſlated out of Spanyſhe into Englyſhe by Richard Eden.

1561.

Edward Caſtelyn

R.I.

OMNIA DESVPER

Title-Page from Cortes's "Arte of Navigation," London 1561

to Russia in 1553, for his sighting and naming of the North Cape, and for his discovery of the River Obi and the strait which bears his name. Toward the close of Queen Mary's reign he visited Spain, and it is possible that there he conceived the idea of making Cortes's work useful to English mariners. Eden mentions that he prompted the Society to have the translation made; thereupon the latter "not only desired me, but also with liberall rewarde enterteined me, to take in hande the translation." In the course of translating, Eden evidently added a little contribution of his own, for in the chapter on the declination of the sun he inserted two paragraphs in which he gives the declination as it was observed on the 20th of April, 1561. He refers also to the voyages lately undertaken by Master Jenkynson, whom he describes as sent forth at the expense of the Merchant Adventurers "more lyke an Ambassatoure sente from anye Prince or Emperour, then from a companye of merchaunt men." This Anthony Jenkynson was entrusted with credentials from Queen Elizabeth to the Shah or "great Sophy" of Persia, to open trade there for the English. His own entertaining account of his embassy appears in Hakluyt's *Principall Navigations.*

Martin Cortes wrote his treatise in Cadiz in 1545, as numerous references in the text show. His *Breve Compendio de la Esfera y de la Arte de Navigar* was printed there in the following year. It is doubtful whether the first edition exists at all; even the *Enciclopedia Universal* mentions only the edition of 1551. Eden might have used this second edition or the Seville edition of 1556. Cortes, a native of Aragon, lived in Cadiz after 1530, a teacher of navigation and a geographer of repute. He died in 1582.

The *Breve Compendio* is of peculiar historical significance, as it combines the accepted medieval cosmography with a new experimental spirit. Repeatedly the author mentions "experience," which he commends as "more profytable then the subtile and curious questions of the secrete searchers of natural thynges without experience." He records an experiment of his own to determine the altitude of the equinoctial.

Cortes dedicated his treatise to the Emperor Charles V, whom he praises as an excellent lawgiver to all Europe as well as to the new world lately discovered. The book itself is divided into three parts, of which the first two treat of the composition of the world and the movements of the sun and moon. It was only two years before that Copernicus's *De Orbium Coelestium Revolutionibus* had appeared; its revolutionary doctrine could hardly have been absorbed by an orthodox Spaniard in so short a time, if indeed he had heard of it at all. "The Pithagorians," he explains on the page which contains a neat chart of the ten spheres and the Empyrean, ". . . were of opinion that the earth dyd moue . . . The which errour, both Aristotle hymselfe and the Astronomers do confute." His cosmography follows the medieval pattern, as it was

known from such text-books as Sacrobosco's *Sphaera Mundi.* Cortes refers to this famous authority and to its commentator John Baptist Capuano, as well as to many others — Plato and Aristotle, Pliny and Plutarch, the classic poets, the Church Fathers, the Arabian Averrois, and such later men as Johann Stöffler and Nicholas Cusanus. It is natural that he should have turned to his compatriot St. Isidore of Seville.

Cortes discusses the astronomical circles, the terrestrial zones, the divisions of time in relation to planetary movements, the golden number, the principle of the dial, and the tides and tempests. As to whether the region between the tropic and the antarctic zone is inhabited, he lets "experience" decide. Those that sail to the East Indies, he pointed out, touch the Cape of Good Hope, as well as Brazil and the confines of the Rio de la Plata, "al the coaste into the straightes of Magalianes." He also mentions that all this land was discovered by Magellan in 1520 or 1521.

The third part is devoted to the construction and use of the compass, the astrolabe, and other nautical instruments. The history of the compass has given rise to much dispute, some historians crediting the Chinese or the Arabs with introducing it, others claiming it for France, and still others naming Flavio di Gioia of Amalfi as the inventor. Dr. S. P. Thompson, in his study "The Rose of the Winds: the Origin and Development of the Compass" (*British Academy Proceedings,* 1913-14), states that the final stage of development, by which the pivoted magnetic needle was affixed to the chart of the winds, was made in 1302 in southern Italy, probably at Amalfi. In Cortes's book appears such a circular chart showing the Rose of the Winds, with the 32 angular compartments, the traditional fleur-de-lis used to designate the north, and the cross at the east. The names of the winds are given by Eden in English.

The discovery that the declination of the compass needle varied according to location has been attributed to Columbus. Cortes particularly stresses that phenomenon, explaining it by postulating a point of magnetic attraction outside the pole of the world or the evolving spheres, so that departure from the meridian (in which the compasses point to the pole) causes corresponding declination "northeasting" or "northwesting."

MARGARET MUNSTERBERG

Music in Boston in the 'Nineties

By HUGO LEICHTENTRITT

(Continued from the December 1946 issue)

A NUMBER of Symphony programs of special interest for one reason or another may here be briefly recorded. The Fifth Symphony of August Klughardt was performed by Nikisch in 1891. The composer's name is utterly unknown nowadays. Yet fifty years ago Klughardt, the Court Conductor of Dessau, was highly respected in Germany and his numerous symphonic and chamber music works were frequently presented.

Another fifth symphony made its first appearance in Boston on October 21, 1892 — Tschaikovsky's, brilliantly rendered by Nikisch, who later became the greatest interpreter of Tschaikovsky's music. No conductor of the time could rival Nikisch in the languor, passion, ecstasy, ferocity, and enchantment he was able to evoke from the Tschaikovsky scores, and his reading of the Fourth, Fifth, and Sixth Symphonies became a model for all conductors, a model equaled by nobody — save Koussevitzky, a generation later. Tschaikovsky's only visit to America, in 1891, had made a sensation in musical circles and had greatly increased the interest of the public in the work of the Russian master. That his schedule of concerts comprised only New York, Philadelphia, and Baltimore, and omitted Boston, must have hurt the pride of the Boston music enthusiasts. Certainly Tschaikovsky would have had to acknowledge the superiority of Nikisch as a conductor of his music, could he have compared that artist's achievements with his own half-hearted approach to the conductor's desk. The first Boston performance of the *Symphonie Pathétique* I did not hear, as I left Boston in the summer of 1894, too early for that event.

Still a third fifth symphony had its first hearing here at that time. It was *From the New World,* still in manuscript, by Antonin Dvorak. The Boston performance on December 29, 1893, under Emil Paur's direction, followed closely the New York world *première,* a fortnight earlier, under Anton Seidl. The Bohemian composer had come to New York in 1892 to take over the directorship of the newly founded National Conservatory, and to help American musicians, if possible, in founding a national school. He believed that the tunes of the Indians and the Negroes might serve as the basis for an American art, just as the Bohemian folk songs and rustic dance tunes were the cornerstone of the music of Smetana, and of his own. Unfortunately, American composers were neither Indians nor Negroes but just plain Americans, and the idea of a national school on such a foundation did not appeal to them. Still, a number of them profited greatly from Dvorak's thoroughly unconventional but inspired teaching. Dvorak himself profited still more from his three years'

stay in America, as he proclaimed so eloquently in that admirable score, in which he had taken over Negro and Indian motives transformed into a thoroughly Bohemian work. Another of Dvorak's "American" pieces was the beautiful string quartet in F, Opus 96, which I heard at its "first public performance" by the Kneisel Quartet on January 1, 1894, three days after the *New World Symphony*. That chamber music concert was also memorable for the participation of Busoni, in Brahms's G minor Piano Quartet with the fiery gypsy finale.

The endeavors of Dvorak found a curious echo in Boston. The Boston *Herald* of May 28, 1893, was filled with pages of comment on the question of negro melodies as basis for an American school of composition. Dvorak's opinion given in an interview is extensively quoted. Following this, there were longer or shorter essays by Professor J. K. Paine, George E. Whiting, Benjamin J. Lang, G. W. Chadwick, Mrs. H. H. A. Beach, and Bernard Listemann, all of them leading musicians of Boston, besides letters from less well-known musicians, such as E. N. Catlin, J. B. Claus, George L. Osgood, and Napier Lothian. With a few exceptions, the Boston tribunal rejected Dvorak's demands more or less energetically. One can plainly see how much displeased the New England composers were with Dvorak's suggestion. Paine stressed the cosmopolitan character of the great masters, asserting that little real folk music is found in Handel, Bach, Mozart, Beethoven, Berlioz, and Wagner. "As our civilization is a fusion of various European nationalities, so American music more than any other should be all-embracing and universal," he wrote. B. J. Lang acknowledged the melodic beauty of some negro songs, but is of the opinion that "it does not seem natural for a white man to write a symphony using real plantation melodies . . . and to claim that his work is in consequence something distinctly American." It surely would be American, but it was not born of "white folks." Mrs. Beach also conceded the beauty of Negro melodies, but considered them more African than American. The Indians and Eskimos have more right to call themselves native Americans. The war songs and ballads of the North and South better represent the feeling of our entire country than those of any of its component nationalities could possibly do, whether African, German, or Chinese. Mrs. Beach wrote at length about the use of folksong by Chopin and Grieg and came to the sensible conclusion that Negro melodies were the legitimate domain of a talented and sufficiently trained Negro composer. Listemann thought the problem premature. "Why should the necessity arise for the creation of a specific American school at all, so long as the really gifted composers are so few, and the nation as a musical people has to learn so much yet, before it justly may aspire to a school of its own?" One must, of course, remember that these almost cynical words apply to 1893. The situation is certainly far different today.

Chadwick's statement was the shortest, but also the emptiest. "Such Negro melodies as I have heard," he wrote, "I should be sorry to see become the basis of an American school of composition." How narrow-minded and ignorant, besides! George L. Osgood's comment was the most scholarly and gives evidence of what he had learned in his thorough studies abroad. He illustrated the problem with Gregorian psalmody, German chorale, German Volkslied and Kunstlied, claiming that the classical sonata and symphony were based on the relation of tonic to dominant, derived from German folksong, as also on the contrast of major and minor. "The adagio of the modern symphony seems to be the scenic development of the instrumental Lied." Osgood was the only one who really understood what Dvorak meant and, not content with a superficial refutation, dug deeply to the roots of the problem. Consequently, he substantially agreed with Dvorak.

NIELS GADE, the Danish master and first representative of Scandinavian music to win European acclaim, seems to be totally forgotten at present. Yet there was a time when his *Ossian* overture, Opus 1, was considered a masterpiece and when his symphonies were widely played. Mendelssohn's enthusiasm for Gade's First Symphony in C minor was so great that he chose the young Dane for his successor as conductor of the famous Leipzig Gewandhaus concerts. Though Gade's later works did not fulfil his promise, a number of his scores would probably be welcomed again, could one hear them. At Boston the *Ossian* overture was played by Nikisch in 1892, and the melodious B flat Symphony, No. 4, charming in its soft beauty, later in the same year. The Adamowski Quartet also performed his String Quartet, Opus 63, in that season.

On April 24, 1891, Nikisch presented the entire first act of Beethoven's *Fidelio* with chorus and a cast of distinguished singers: Antonia Mielke, Metropolitan soprano; Mrs. Nikisch; Emil Fischer, the Hans Sachs of New York Metropolitan Opera; and Heinrich Meyn, a fine German singer and a resident of Boston. But a rarer treat — one that I have never heard repeated — was Nikisch's performance of Schumann's *Music to Byron's Manfred,* on January 8, 1892. Mrs. Nikisch and seven other soloists participated, as well as a chorus. Byron's entire poem in three acts was recited by George Riddle, alternating with the music at the proper places. The score contains some of Schumann's most inspired work, the magnificent overture, the "Song of the Spirits," the arch-romantic "Incantation," and the "Hymn of the Spirits." Another great event was Emil Paur's performance of Mendelssohn's complete music to Shakespeare's *Midsummer Night's Dream,* on April 13, 1894 — the enchanting overture and the fourteen pieces of incidental music, heard as George Riddle recited the drama. Two soloists and a chorus partici-

pated. Riddle, a favorite with the Boston public, ventured to announce as many as six readings of dramas between February 6 and 22, 1893.

Still another rare enterprise demands recording. The singer Heinrich Meyn associated himself with the pianist Clayton Johns to produce what has never been produced since: the entire cycle of Brahms's *Magelone* Lieder, together with the tale by Ludwig Tieck the poet, which the songs illustrate. The story was recited in German by H. W. Ticknor. Few people have ever heard this lyric masterpiece of Brahms in its entirety. In my fifty years' experience as a concert goer I have heard it only once, in Berlin, and then without Tieck's story.

In 1893 Nikisch decided to return to Europe. His successor was Emil Paur, of Viennese schooling, with considerable experience as a conductor in Europe. Though in musicianship he could well be compared to Nikisch, he lacked that appeal enjoyed by the latter from the start. I remember distinctly the disappointment of the Boston Symphony public when Paur stepped out on the platform for the first time. The romantic, fastidiously groomed Nikisch, whose very looks and gestures had electrified the Boston ladies, had as successor a sober, professorial-looking man without any glamor. What a contrast! The ladies were quick to notice the new man's old-fashioned, narrow, cork-screw trousers — wide, baggy trousers were then the style — and a suppressed giggle ran through the hall, as modest, thin applause timidly greeted the newcomer. He was evidently not a bit concerned with matters of dress and social etiquette; he had not studied in advance the atmosphere of the Boston blue-blooded Yankees; he was certainly no *charmeur*. But he was a musician *par excellence*, and as a musician by and by he gained respect. Besides his qualities as a conductor, he also possessed unusual powers as a pianist. His wife also excelled as a pianist. In November 1893 she made her Boston début as soloist at the Symphony concert, playing the Schubert *Wanderer Fantasy* in Liszt's orchestral version. In May 1894 the couple gave two recitals with taxing programs, performing works for two pianos: a concerto by Emil Paur, Liszt's *Concerto Pathétique*, and pieces by Schumann, Chopin, and Reinecke. Mr. Paur also played such monumental works as Schumann's *Carneval*, Beethoven's *Sonata Appassionata*, and Liszt's *Don Juan Fantasie*. The new conductor certainly showed his mettle as a virtuoso and composer of no mean attainments. Mrs. Paur contributed groups of smaller pieces.

Because of the Boston Symphony Orchestra, Boston became a center for chamber music. Two string quartets, the Kneisel and the Adamowski Quartet, composed of members of the Orchestra, for many years gave regular series of concerts. The Kneisel Quartet probably did more for artistic chamber music in America than any other similar organization. Their concerts were a revelation of a kind of music then entirely unknown to me. The programs comprised not only the classical

and romantic repertory, but also a great number of new and at that time "modern" works. Many of these have already been mentioned in connection with the composers and the pianists participating. While famous soloists from Europe found America a fine hunting ground half a century back, quartets from the Old World did not expect considerable profits from an American tour. The consequence was that for many years the Kneisel Quartet was without a peer in its class, and, mainly owing to the high standard set by it on its annual tournée through the States, American music lovers acquired a taste for chamber music. About 1894 the Spiering Quartet in Chicago began to acquire fame and to rival the Kneisels.

IN the early 'nineties the Wagner flood had reached Boston. The city was swept by a Wagner craze. At the Symphony at least one complete Wagner program in a season was absolutely demanded, with a liberal sprinkling of detached Wagner pieces in many other programs. A special Wagner matinée was conducted by Nikisch on the last day of 1890. A few weeks later Henry Krehbiel, the distinguished music critic of the New York *Tribune,* gave five Wagner lectures in Boston. They were to instruct the public for the — I believe — second complete performance of the *Ring des Nibelungen.* New York had been five or six years in advance of Boston. There Leopold Damrosch had been the first Wagner apostle, and after his early death Anton Seidl had become Bayreuth's plenipotentiary. But Walter Damrosch, Leopold's son, was also an heir to the Wagner tradition. He and Seidl were missionaries of the Wagner creed in Boston. Seidl conducted a number of concerts with the New York Metropolitan Orchestra to awaken and intensify the Wagner passion of the Boston public, and to prepare the soil for Boston performances of entire Wagner dramas on the stage. Thus on January 17, 1893, he brought his orchestra and no less than fourteen well-known singers with him, including Emma Juch and Nina Rathbone, a young giantess created by nature for parts like Ortrud and Brünnhilde. I left the Boston Theatre dazed after having heard the prelude and scenes from *Lohengrin,* the *Siegfried Idyll,* the closing scene from *Tristan und Isolde,* the *Meistersinger* Quintet, the Good Friday Spell from *Parsifal,* and the grand scene of the Valkyries from the third act of *Die Walküre.* A few weeks later Walter Damrosch and the New York Symphony Orchestra gave a concert on February 10, 1893, with a mixed program — Marteau as soloist and several singers for scenes from *Tannhäuser.* Damrosch, now the dean of American conductors, had made his Boston debut in the preceding season, on December 9, 1891, with Paderewski playing Rubinstein's D minor Concerto and Liszt's *Hungarian Fantasy.* His program also contained the Second Symphony of Tschaikovsky, scarcely ever heard now, which was a tribute to the Tschaikovsky enthusiasm on the

occasion of the master's American visit. A little later, on April 21, 1893, Nikisch gave the Bostonians their first taste of great scenes from *Das Rheingold* (Prelude and the scene of the Rhine-Maidens and Alberich), *Siegfried* (Fire Music), and *Götterdämmerung* (Siegfried's Rhine Journey; Funeral March; the grandiose closing scene, with Brünnhilde's dying speech) — besides the *Rienzi* Overture and extracts from *Die Meistersinger.* The Viennese Felicia Kaschoska thrilled the public in the passionate Brünnhilde part.

Even more sensational was the Wagner program of January 5, 1894, because the almost legendary Amalia Materna, the original Brünnhilde of the first Bayreuth Festival of 1876, sang the final scene from *Götterdämmerung* and the "Liebestod" from *Tristan und Isolde.* The climax came when Damrosch in April 1894 conducted at the Boston Theatre performances of *Die Walküre* and *Götterdämmerung,* with the New York Symphony Orchestra and a cast headed by Amalia Materna, Selma Kort-Kronold (as Sieglinde), Anton Schott (as Siegmund and Siegfried), Emil Fischer (a powerful Wotan and Hagen), Conrad Behrens (a sinister Hunding) and a dozen others. My enthusiasm was overwhelming; I was completely carried away by the power of the music, the fine orchestra, and the excellent singers. Nevertheless, my journal comments critically upon the shabbiness of the scenery, a shortcoming that for decades later was a blemish in so many otherwise brilliant Metropolitan Opera performances. My record, probably not complete, also mentions six evening and six matinée performances of Pegou's French Opera Comique Company (1891-92), offering charming works by Paër, Adams, and others.

A "Grand Italian Opera Night" on April 7, 1891, brought an act from Bizet's *Carmen,* the second act of Wagner's *Flying Dutchman,* and the third and fifth acts from Gounod's *Faust,* with "complete scenic appointments." Minnie Hauk, Italo Campanini, Del Puente, Emil Fischer, William Ludwig, and others participated. Evidently it was the fashion to present single acts from several operas, rather than an entire opera. The public, more intent on hearing famous singers than on a continuous dramatic story, thus got more for its money.

The New York Metropolitan Opera delegated four distinguished members — Antonia Mielke, Marie Ritter-Goetze, Andreas Dippel, and Theodor Reichmann — to show the Bostonians the excellence of New York's singers. On May 2, 1891, they presented the entire fourth act of Verdi's *Il Trovatore,* with an ample selection of arias from various operas. Victor Herbert acted as conductor and as 'cello soloist. The star of stars, Adelina Patti, delighted a delirious crowd with the first act of Rossini's *Semiramide,* "with complete stage setting, costumes, paraphernalia, etc." on January 15, 1892, offering, besides, "an elaborate concert program." To set off the prima donna's superb vocal art, Mme.

Fabbri, Signor Del Puente, and Signor Novara participated, and Signor Arditi, also famous for his kiss waltz *Il Bacio,* wielded the baton. Donizetti's *Lucia di Lammermoor* was performed by the Laura Mapleson Company. On January 28, 1892, Madame Nordica's farewell appearance took the form of a "Grand Operatic Concert" with orchestra; Mme. Scalchi, Campanini, and Mr. Z. Döme, "Baritone of Covent Garden, London," participated.

The Nordica Operatic Concert Company, with an ensemble of outstanding singers (Scalchi, Campanini, Del Puente, Louise Engel, Emil Fischer), and an orchestra conducted by Signor Sapio and Mr. F. Luckstone, gave three performances in January, February, and March 1893. A special feature of the second concert was "extensive selections from Mascagni's *Cavalleria Rusticana.*" In "Grand English Opera" Lillian Durell and her company were also heard in March 1893. *Faust, The Bohemian Girl,* and *Mignon* were offered. The following month I saw for the first time Mascagni's *Cavalleria Rusticana* and *L'Amico Fritz* in a mediocre rendering.

Though by this time a devout Wagnerian, I did not by any means despise French and Italian opera, with which I made my opening acquaintance on this occasion. Of the dozen or so operas given I saw one half, spending on tickets whatever I could spare of my scanty resources. Mozart's *Nozze di Figaro,* my first Mozart opera, delighted me beyond all expectation. What a cast! Emma Eames, Sigrid Arnoldson, Nordica, Edouard de Reszke, and Signor Ancona as the principals, ably supported in the minor rôles. Signor Bevignani conducted the orchestra of the New York Metropolitan Opera. The next time I saw two sensational novelties: Leoncavallo's *I Pagliacci* (with Sigrid Arnoldson, Ancona, De Lucia, and Mancinelli as conductor), and *Cavalleria Rusticana* (with Mme. Calvé, Bauermeister, Guercia, Vignas, and Bevignani as conductor). The many Italians in the audience intensified the temperate applause of Anglo-Saxons by their excitement, and their shouts of "bravo, bravo," especially at the close of the first act of *Pagliacci,* when de Lucia as Canio brought the house down by the passion of his singing. The "intermezzo sinfonico" in *Cavalleria* had to be repeated. Meyerbeer's *Huguenots* impressed me deeply in the great fourth act, with its duet superbly sung by Nordica and Jean de Reszke. In the sextet for male voices Edouard de Reszke, Ancona, and Lassalle participated. I find my Wagnerian training reflected in the critical remarks of my journal: "The first three acts little action, mass effects, many an ingenious and fine trait but all in all not of high artistic value. The last act magnificent." The culmination of this operatic fortnight for me was the *Lohengrin* performance, in which Nordica and Jean de Reszke excelled particularly. Eight or ten thousand people filled the huge auditorium. The Boston *Herald* published a long interview with Nordica in which she explained her attitude

towards Wagner, spoke knowingly about the interrelation of acting and singing, and discussed her preparation for Bayreuth, where she was to appear — the first American singer ever engaged by Mme. Wagner — as Elsa in *Lohengrin,* Venus in *Tannhäuser,* and Kundry in *Parsifal.* The season of 1894 was particularly rich in opera, besides the Wagner works mentioned above. The Abbey, Schoeffel, and Grau Opera Company had hired Mechanics Hall for two weeks in February and March. A galaxy of the world's greatest singers helped to make the series a sensation.

Besides the Symphony concerts and opera performances, choral activities were also of high quality. Indeed, the Handel and Haydn Society and the Cecilia were in better form than fifty years later. Their real successors have been the combined choral forces of the Harvard Glee Club and the Radcliffe Choral Society, now generally called upon whenever Dr. Koussevitsky wants to give one of the great classical or modern choral works. In 1892 the Harvard Glee Club had not yet aspired to more ambitious music than popular college songs, ballads, and glees for male voices, and the Radcliffe Choral Society was not even in existence. But the Handel and Haydn Society, under its veteran conductor, Carl Zerrahn, had reached maturity and was one of the finest choral bodies in America. Four concerts were given regularly each season. Handel's *Messiah* and Bach's *St. Matthew Passion* were fixed numbers of each year's program. The other half, however, was different every year. In 1890-91 I heard the first performance of Dvorak's much-admired *Stabat Mater,* fresh from the British choral festivals. In the same season Mendelssohn's *Hymn of Praise* and Parker's *St. John* were performed.

In the next season, 1891-92, Beethoven's *Choral Fantasia,* Haydn's *Creation* and Mrs. Beach's *Mass in E flat* were offered. In 1892-93 Cherubini's *D minor Mass* impressed me profoundly. It was preceded by a smaller work, Chadwick's *Phoenix Expirans.* In my journal I find that I preferred this to Foote's *Skeleton in Armour* — which does not mean that I would today pass the same judgment were I to hear both works again. Handel's *Samson* was also included in that season's bill of fare. 1893-94 brought out for the first time a work of major importance by an American composer, Horatio W. Parker's *Hora Novissima,* justly acclaimed with enthusiasm. Mendelssohn's *Christus* fragment and *St. Paul,* besides the obligatory *Messiah* and *Passion* music, completed the season.

I had never before heard any oratorios. They happily supplemented my education in orchestral and chamber music literature, obtained at the Symphony and the Kneisel and other concerts. Handel, Bach, Haydn, Beethoven, Cherubini, Mendelssohn in their great choral works were a new world for me — and what a world of grandeur, monumental tone structures, and religious fervor it was, coupled with lyric beauty and

varied expression of emotion! My interest became so great that it was expanded into a lifelong study of choral literature. The chapters on the thirty-nine Handel oratorios in my Handel book of 1924 were started at those Boston choral concerts of 1890-94.

The Cecilia Society, with its "175 selected voices," had for its domain smaller choral works — madrigals, motets, part songs, and cantatas — though occasionally it tackled larger tasks, such as Schumann's *Paradise and the Peri* in 1891-92, and in 1893-94 Edgar Tinel's oratorio *St. Francis of Assisi,* which in those years made quite a sensation. A few years later I heard that highly impressive work again in Berlin. Other specially interesting items were Berlioz's cantata *Le Cinq Mai* and Max Bruch's choral ballad, *Fair Ellen.* Benjamin J. Lang, that excellent pianist, organist, teacher, and lecturer was the Society's competent conductor.

Summing up all the activities of the Boston Symphony Orchestra, the regular choral productions of the Handel and Haydn Society and the Cecilia, the annual series of concerts given by the Kneisel and Adamowski Quartets, the surprisingly great numbers of concerts by foreign and domestic artists, the numerous opera performances, it might well be said that the Boston of 1895 was considerably superior in its love of fine music and in its support of artists to the Boston of 1945.

Exhibitions in the Print Department

Etchings and Drypoints by James McBey

JAMES McBEY is one whose achievement in the graphic arts belongs at the very pinnacle of the British contemporary print world, with such names as Muirhead Bone, David Y. Cameron, Gerald Brockhurst, and Augustus John. High and well-deserved praise was given to his work in three previous exhibitions held in the gallery. The present show is a further selection from the Albert H. Wiggin Collection, which is the best and most complete collection of McBey anywhere.

In the period just preceding the First World War, and before the War Office appointed him to the post of Official Artist in Egypt in 1917, McBey had produced such accomplished plates as the seven Spanish subjects from the bullring: "The Picador Attacked," "The Picador Unhorsed," "The Picador Incites the Bull," "Banderillas," "The Fierce Bull," "The Matador," and the most outstanding plate of the series, "The Ovation to the Matador." "Sky Lark," "The Shower," and "Ebbesfleet" revealed great promise for the future. Then we had the Moroccan Set, full of life, light, and movement, of which we feature at this time "El Soko," "The Orange Seller," "Beggars, Tetuan," and "The Story Teller," an inspired composition.

Following these came other remarkable plates, such as "Penzance," "Sunrise at Tarragona," and perhaps the best of all up to this point, "France at Her Furnaces," a scene in the Schneider Munition Works on the Seine at Harfleur, and the dramatic "The Torpedoed Sussex." About the latter Malcolm Salaman writes: "Of a solemn beauty . . . imbued, however, with tragic significance, is 'The Torpedoed Sussex,' a masterpiece of conspicuous distinction in the etcher's achievement. The poor shattered hull lies beached in Boulogne harbour, with the glow of sunset upon it, the object of pathetic curiosity to a crowd of spectators living too near to the war's devastation to be unaccustomed to awful sights. It was in their midst the artist stood, sketching furtively, and memorising the scene and its emotional import with his etcher's quick conception of it, till he could give it graphic life upon his copper plate. And how he has emphasised the dramatic impressiveness of his simple and beautifully balanced design by the suggestive significance of the vessel steaming up close by the torpedoed hull!"

It is an accepted fact that McBey reached some of his greatest heights in plates done for the War Office in the Desert of Sinai. To establish an order of importance in these subjects would be futile, for much depends upon the individual's choice, so equal are they in quality. "Dawn, The Camel Patrol Setting Out," has been a collector's favorite from the time of publication. It depicts a patrol of nine Australians setting out at dawn in the desert east of Serapeum, one of the armed posts that existed on the Suez Canal. The composition is given excellent scale and perspective by the two guides in the distance, who are followed by a central group and two men in the immediate foreground. The heat of the coming day is indicated by the lines radiating in the sky from the rising sun still hidden beyond the horizon. "The Desert of Sinai,

No. I" and "The Desert of Sinai, No, II," are variations of "Dawn, The Camel Patrol Setting Out."

"Strange Signals," the most unusual composition of the three, possesses the fascinating mystery of the distant mirage, and tremendous heat is reflected from the sands upon the camels and the two mounted guides. Much of the success of this plate depends upon the proper interpretation in printing, and only the artist himself could have had the knowledge and experience to convey every possibility of his subject. There are an authority and a simplicity about this work, which combine in one of those rare moments when the subject is free from any preconceived idea or ordered procedure.

In such plates as "Gale at Port Errol" and "The Squall," McBey reaches the zenith of his powers. In these there is a constant sense of movement and sound, which makes the dominant note of the storm conform to all other details in the composition. Any artist who can create such an atmosphere of inclement weather with needle and copper has reached a lofty place in a most difficult field. There is no doubt that McBey personally experienced these particular scenes.

The Venetian prints give proof that these are plates which only an instinctive etcher of inspired mastery could have wrought. After McBey's war accomplishments one is not astonished by the unexpectedness of quality revealed in the Venetian Set. Though earlier in his career he was steeped in the work of Whistler, he found a new vision of Venice and added something of his own experience to the city of many an artist's dream.

We are all familiar with the Venice of Canaletto, Guardi, Turner, and Whistler, and McBey's records suffer not at all by comparison. He has captured the poetry of Venice in all its moods, strangeness, and intimate beauty. We find detachment from the rest of the world in "Passing Gondola," "Palazzo dei Camerlenghi," "The Gondolier," "Deserted Palace," "Distant Salute," and "Farewell to Venice." In them we can feel the magic of reflections in calm water with fine suggestion of color in the shadow of a palace, a bridge, a passing gondola, or even the blue sky of the Adriatic. "The Bridge by Night," with artificial light cast from flares penetrating the darkness, is a great achievement. The very spirit of Venice is found in "La Fava" and "September Sunset," with the setting sun near the horizon between San Giorgio and Salute. The movement of gondolas from the left toward distant Venice to the right makes this composition an impression of haunting beauty.

Up to the past few years, McBey has been an indefatigable worker with his etching and drypoint needle, recording many types of subjects from widely scattered areas. Many spirited plates have resulted from these wanderings, and among those executed with convincing success which are shown in this month's exhibition are: "Antwerp," "The Moray Firth," "Richborough Castle," "Zuider Zee," and others of equal importance. "Ely Cathedral" must be mentioned especially for its originality of conception and unusual achievement.

Of the American subjects, which are not handled with the freedom of McBey's middle period, we have chosen "Ranchos de Taos," the first and published states, and "California, San Luis Obispo," which are a few of the latest publications to leave the artist's press.

ARTHUR W. HEINTZELMAN

Graphic Arts Processes

Line-Engraving

LINE-ENGRAVING is one of the earliest of the metal plate processes. Goldsmiths had long been employing the engraved line for ornamentation, but it was not until the first part of the fifteenth century that an engraving was actually printed on paper. Since then engraving has passed through many phases: it has been the creative medium of such masters as Dürer, Schongauer, and Mantegna; it has been used for the reproduction of portraits and the interpretation of paintings by such as Robert Nanteuil; and finally again has served as an original means of expression by present-day artists During these centuries the technique, as well as the results, has changed. In the eighteenth century the engraver was generally working after a painting or design by someone else; in the twentieth the engraver is not interpreting another's composition; he is creating his own.

The plate used is of highly polished copper, and the tools are gravers or burins of various sizes. In order to transfer the design to the copper plate, the artist covers the plate with an etching ground composed of waxes and resins. This ground, which usually comes in the form of a ball, is rubbed over the copper, heated just enough to melt the wax. Then it is spread evenly over the plate by means of a dabber, made of cotton wool covered with fine silk and tied to resemble a powder puff. When the ground is thinly and evenly laid, it is smoked with tapers to blacken the surface.

The design may then be transferred by making a tracing in pencil and then placing it face down on the ground of the copper plate; over this are put a protecting sheet of paper and blankets before the plate is run through the press. The pencil lines will be thus transferred to the smoked surface of the copper. There are several ways of continuing from here. One may draw through the wax with a sharp point (such as an etcher's needle), scratching the surface of the copper and so marking the design; and then removing the wax ground with turpentine or benzine and proceeding with the graver. Another method is to draw the important lines and areas with a needle and then bite the plate lightly with nitric acid, so that when the ground is removed the fine guide lines will be etched into the plate. Other methods may be used, such as rubbing a tracing so that the lines will be transferred to the wax ground; or — as one artist has suggested — covering the plate with a thick solution of gum arabic, tracing the design on it, and then drawing through the gum with a needle, cutting the lines into the surface of the plate, and finally dissolving the coating in water.

The tendency in drawing is to make one's strokes towards the body. In engraving, either on wood or metal, the very opposite of this takes place. The graver is pushed through the copper away from the body. This graver or burin, and there are many varieties, has a rounded handle, which is cut away on the under side, so that it will not touch the surface of the copper when held low over the plate. The top of the handle fits against the hollow of the hand, while the fingers are curved over, pressing the tool against the

thumb, which is extended towards the point of the graver. The copper plate rests upon a flat circular sandbag made of leather, which facilitates the action of the tool. The graver can move in only one direction, from the lower right to the upper left of the plate. Therefore, in order to get lines in other directions, the plate must be turned with the left hand, while the burin is held steady, being guided by the right hand. As the graver pushes through the copper, the metal will curl up in front of the tool. Any burr that chances to result on the side of the line must be cut off with a scraper.

This manner of working lends itself easily to the type of parallel lines used by the line-engravers of the seventeenth century. These artists also made use of the possibility of producing a line of varying widths. In studying a line-engraving of this era, one will notice that the engraved line swells and diminishes wherever necessary to obtain texture or relative values. This is done by varying the pressure on the tool and the angle at which it is held. Certain formulas of technique were used by all engravers at this period, and it was not until the contemporary renaissance of engraving that the artist again understood his medium and its limitations.

The possibilities of making a correction are as great as in all other processes, although a little more difficult to perform. If the lines are not cut too deeply, they may be removed by rubbing the area with a burnisher. This tool is made of polished steel, and erases the engraved line by lowering that section of metal. If the lines are deep, the scraper, a three-edged cutting tool, must be used. The exact position of the correction should be marked on the back of the plate with a pair of callipers, so that the hollow in the plate resulting from the scraping can be knocked up from the back. This is done by placing the plate face down upon an iron die, and knocking the spot lightly with a small round-headed hammer. The lines that have been scraped out must be polished by rubbing with charcoal and water, and the original surface restored with the burnisher. If this is not done, a tone will result when the plate is printed.

As with the other print media, trial proofs may be taken as the artist progresses, so that he may see the results and make corrections or additions. Each time a proof is pulled and a change has been made, the print is a "state." Thus there may be a "first state," "second state," and so on until the artist is finally satisfied with his work.

The printing of an engraving on metal is done in much the same way as that of any other intaglio plate. The ink, the consistency of soft butter and thinned if necessary, is rubbed into the lines with the fingers, or applied with a dabber or roller. When the plate is covered with ink, the surplus is wiped off with tarlatan and finished by wiping with the hand or a soft rag. The action of the hand polishes the unengraved surface of the plate and leaves the ink in the lines. The plate is laid face up on the bed of the press, the dampened paper is placed on top, and the felt blankets are brought down over all. The bed is then passed through the rollers; the blankets are lifted and the paper carefully removed. The pressure of the upper roller and the blankets have forced the dampened paper into the engraved lines, giving them an embossed effect.

MURIEL C. FIGENBAUM

A Biography of Dr. Harvey Cushing

NO one who had the good fortune of knowing Dr. Harvey Cushing will ever forget the brilliance, charm, and sense of power that emanated from him. As a brain surgeon his fame was almost legendary, yet the impression which he conveyed was that of an artist. The truth of course is that he was both.

To write the life of such a man, probing and delineating his complex personality, is not an easy task. In composing this official biography, Dr. John F. Fulton, professor of physiology at Yale, has produced a remarkable work. While reflecting the personal fascination which Dr. Cushing exerted upon his friends, the book, nearly eight hundred pages, presents an abundance of source material for the medical student. At the same time, it is also enjoyable for lay readers.

Dr. Fulton speaks of himself modestly as a compiler. To be sure, he made extensive use of the family papers, diaries, and case histories which Dr. Cushing himself had brought together with meticulous care. His wide and varied correspondence with friends is also generously drawn upon. But Dr. Fulton's own narrative, containing innumerable data, deserves high praise for its order and clarity. The arrangement is naturally chronological. After tracing Cushing's lineage and describing his early days in Cleveland, the biographer relates the student years at Yale and at the Harvard Medical School. Chapters on his four years' residence at Johns Hopkins and on a year of European travel follow. By then the young doctor had urgent invitations from many colleges and hospitals, but he decided to remain at Baltimore, where under the influence of Halsted, Osler, and Welch he too rose to eminence. Finally he accepted the professorship of surgery at Harvard Medical School, together with the position of Surgeon-in-Chief in the new Peter Bent Brigham Hospital.

It was in 1912 that Dr. Cushing settled in Boston, the city with which his career was identified for the next twenty years. His services in the First World War were brilliantly told in his *From a Surgeon's Journal.* At Boulogne during the winter of 1917–18 he operated almost incessantly; for months he visited hospital after hospital expediting the work of the various neurosurgical teams; and again operated steadily after the battle of St. Mihiel. Upon his return, he plunged once more into clinical work. Only doctors can appreciate his scientific achievements. The use of high-frequency current in neurological surgery, we are told, was first established by him; his technique at the operating table — where he was usually surrounded by young doctors, many of whom came to study with him from all over the world — was inimitable. He performed over two thousand operations, and one of his most original contributions to clinical medicine was made when he was about to retire — the recognition of the pituitary disorder now generally known as Cushing's disease.

With all his work, he found time also for a two-volume *Life of Sir William Osler,* which in 1926 won a Pulitzer Prize. A bibliophile of rare discrimination, he acquired a very valuable collection of rare medical books, which now forms (together with Dr. Fulton's books) the nucleus of the Medical Historical Library at Yale.

Retiring from Harvard in 1933, Dr. Cushing spent four more years in teaching and hospital work at New Haven. Academic honors, a mere list of which occupies four solid pages, continued to pour in upon him. Visiting and corresponding with friends — the most intimate of whom was Dr. Arnold Klebs, the late distinguished student of scientific incunabula — he was active, provocative, and stimulating, to the last. He survived his seventieth birthday in April 1939 by only a few months. **Z. H.**

Ten Books

Leo Tolstoy. By Ernest J. Simmons. Little, Brown. 1946. 790 pp.

Few people have left so complete a record of their lives as Leo Tolstoy. In diaries, journals, and correspondence the great Russian novelist wrote his own story, almost as full and frank as the *Confessions* of Rousseau. In addition, Russian scholarship has in the last twenty years unearthed an immense amount of new data. Professor Simmons, Chairman of the Department of Slavonic Languages at Columbia and biographer of Pushkin and Dostoevski, has devoted five years to the present work and the result is a real achievement. He has attempted no explicit interpretation of Tolstoy as a personality. His method is photographic; scene follows scene from infancy to the eighty-two-year-old man's death at a railway station. So much of the story is from Tolstoy's own account that it has the immediacy of autobiography. A Freudian psychologist would have done much more in tying some of the early experiences to later conduct; Tolstoy's perpetual moral anguish should be explained in terms other than the religious ones which he himself used. A student of philosophy might relate the man's rejection of authority and all systems of being to the anarchistic thought of his time, and his theories of work to Marx and Ruskin. But this is an assignment for specialists, to whom Professor Simmons's study offers valuable and heretofore unavailable material. For the general reader the book has the charm of intimate revelation. Tolstoy intended his journals for posterity. "I clearly realize," he wrote, "that my biography, if it suppressed all the nastiness and criminality of my life — as they customarily write biographies — would be a lie, and that if one is going to write my biography, one must write the whole truth." So he suppressed nothing: the follies of youth, the frustrations of an imperfect marriage, the spiritual torment of a complex religious nature are freely confessed. The great estates at Yasnaya Polyana, the gay life of the court and literary circles in which he moved become incidental to the terrible struggle of a spirit utterly alien to the world in which he found himself. The total impression of the book is one of the heroism of a great but pathetically human being. (*R. E.*)

Balzac. By Stefan Zweig. Viking Press. 1946. 404 pp.

Stendhal and Flaubert justly have their devotees, yet few would question the fact that Balzac was the greatest French novelist of the nineteenth century. Others had written single works which may have as much claim to permanence, but there is nothing to equal the *Comédie Humaine,* that tremendous panorama of social life in France in the 1830's and 1840's. In depth of understanding, variety of types, and magnitude of conception Balzac probably had only one rival — Dostoevski. Both were creative geniuses first, and artists only afterwards. There are flaws in their styles and in the details of execution, because niceties and proprieties are apt to be neglected when elemental forces are in action. For this is how Balzac worked: far from being a detached observer, he wrote with obsession. Of all his innumerable characters, he himself was the most authentic Balzacian hero. There is no dividing line between life and art; as in Rodin's famous statue of him, the figure, the features emerge almost imperceptibly from the block of marble. It is a pity that *Le Père Goriot, Eugénie Grandet, César Birotteau, La Peau de Chagrin, Illusions Perdues,* and many other of his masterpieces, which were once popular in America, are almost entirely unread today, chiefly because they are not available in good modern translations. Stefan Zweig's recently published book, distributed in hundreds of thousands of copies by the Book-of-the-Month-Club, may have a salutary effect in once more gaining readers for the French giant. It fol-

lows the novelist from his birth in 1799 through childhood, the miseries of early youth, the first beginnings in a Paris garret, the fantastic business ventures, speculations, failures, and love affairs, till his death in 1850. To be sure, this is only a biography, with no attempt at critical analysis of the works; the author is satisfied with placing these in their appropriate settings. Zweig is an expert biographer, with a sensitive style and a keen interest in dramatic turns, who usually avoids the more vulgar effects of the novelized biography, made popular some twenty years ago by André Maurois and Emil Ludwig, and now happily on the decline. If he too assumes a kind of intimate relationship with his subject, it is the result of many years of devotion. Zweig had been preoccupied with Balzac for a long time, worked on his book in Vienna and, since his exile, in England and Brazil. After his suicide in 1942, it remained for a friend to finish the last chapters. *(Z. H.)*

Mirror of the Past. By K. Zilliacus. Current Books. 1946. 362 pp.

THE author — a Labor member of Parliament since 1945 and for ten years a member of the Secretariat of the League of Nations — builds up, with extensive quotations from memoirs and official documents, the framework within which the powers drifted into the first World War, and then cemented the dangerous peace. He demonstrates the discrepancy between the diplomatic "conversations" of the British Foreign Office and the official announcements of policies given out to the people. In the strategy for a possible outbreak of war, for example, "the violation of Belgian neutrality was . . . regarded by both sides as a 'military truism'"; yet it was by proclaiming the sanctity of treaties that the government drew the people to the colors. This duplicity was the natural result of the rule of plutocracy and vested commercial interests, which in turn made the statesmen of the ruling class identify the national welfare with class interests. This same motive prompted Allied intervention, side by side with the Germans, in the Baltic provinces and the Ukraine after the Bolshevist revolution. *(M. M.)*

Victors Beware. By Salvador de Madariaga. London, Cape. 1946. 304 pp.

IN this criticism of the victorious powers, the author has brought into play the insight gained during his activity in the League of Nations. He applies his diagnosis to internal as well as to world affairs. He points out the "fallacy" of the cult of the common man, which ignores the desirability of the uncommon man. The Communists are enforcing their clear-cut economic doctrine by means of a rigid political system, while liberal democracy, which is a political principle, is in danger of succumbing to economic anxieties. The author traces Russia's penetration of Estonia, Latvia, and Lithuania; her coercion of Finland and refusal of mediation; and the Soviet-German treaty of 1939, settling the partition of Poland. He gives details of the moves by which the Russian government, disregarding the efforts of the Western allies, installed the Lublin Committee in Warsaw, and similarly recounts its methods of controlling the Balkan countries to insure Communist orthodoxy. Señor Madariaga believes that the San Francisco Charter compares unfavorably with the League of Nations. However, the atomic bomb has already made the Charter obsolete. *(M. M.)*

The Chrysanthemum and the Sword. By Ruth Benedict. Houghton Mifflin. 1946. 316 pp.

THIS is a study of Japanese habits, made by a well-known anthropologist of Columbia University. Mrs. Benedict aims to explain the behavior of the Japanese in the light of their ethics, and begins by pointing out that a belief in the brotherhood of man should not lead one to deny the variety of his ways. To a Japanese the supreme task of life is the fulfillment of obligations; some, like duty to the Emperor and to one's family, are inherited and unending; others, like duty to one's reputation and toward business associates, are individual and calculable. All de-

mand cautious management and self-discipline. There follow corollary attitudes strange to the Western mind, for instance: happiness is inconsequential, yet man at least is naturally good; struggle for perfection does not imply self-sacrifice; a favor received arouses hatred, because it creates indebtedness; the greatest of all calamities is to be put to shame. All this explains why a soldier will commit suicide to prove his devotion to the Emperor and to avoid the failure implicit in capture. However, life's burden is eased by enjoying the pleasures of the senses without censure. Today Japan is adapting itself to foreign control with good humor, for the admission of national error is no humiliation, only cause for a new adjustment. (*T. C.*)

Nationalism and Internationalism. By Don Luigi Sturzo. Roy. 1946. 308 pp.

Don Luigi, the founder of the Popular Party in Italy, who was forced into exile twenty-two years ago, represents the liberal wing of Catholic social thinking. He transcends, however, mere sectarian interest, and writes for all who are interested in the different theories of the relationship of persons to the State. Nationalism, communism, liberalism, and socialism are developments — extensions to excess — of the ideas of nation, community, liberty, and society. In nationalism the idea of the nation's character as a people organized on the basis of its traditions, language, and culture becomes perverted to mean that the nation is the final be-all of the community. A true internationalism,the author feels, cannot be reached with the United Nations any more than with the League of Nations, as long as we think of a union of the states rather than of the peoples comprising them. The position of the Catholic Church on matters of politics is shown to be a consistent striving to maintain the rights of the individual. Control of the atomic bomb is imperative. Those who believe that war between America and Russia is inevitable are prophets of catastrophe. "A Third World War," Don Luigi writes, "is neither probable nor possible to foresee." (*S. W. F.*)

Labor and the Law. By Charles O. Gregory. Norton. 1946. 467 pp.

This study of the relation of labor to legislation and court decisions includes full analyses of innumerable cases. Through the mass of technical detail, however, runs a clear thread of development from the time when combination of labor was considered criminal conspiracy, and the use of injunctions to quell strikes was prevalent, to the present stage when unionization of plants and the obligation of employers to bargain with a representative union are taken for granted. Notable phases in this development have been Section 20 of the Clayton Act, called labor's Magna Charta; the Norris-La Guardia anti-injunction Act of 1932, considered by some the most revolutionary labor measure enacted by Congress; and, three years later, the National Labor Relations Act. In discussing judicial review, one can recognize a conservative philosophy in the Massachusetts courts and a liberal one in the New York courts and in Justice Holmes's dissents in the review of the Massachusetts cases. The author traces the outlawing of the "yellow dog" contract; the Supreme Court's inconsistent applications of the Sherman Act to labor cases; the Court's decisions pertaining to unfair labor practices; and the problem of inter-union combats, especially since the rise of the CIO. (*M. M.*)

Lake Champlain and Lake George. By Frederic F. Van de Water. Bobbs-Merrill. 1946. 381 pp.

This volume, one of "The American Lakes Series," tells the story of the two lakes which form part of the best natural route into the United States east of Ontario. Until the close of the War of 1812 most of the traffic on these lakes was of a warlike nature. Even before the coming of the white man, they were dotted with the canoes of marauding Iroquois voyaging north to prey upon their Canadian neighbors. Men of varying temperaments and ambitions have played their part in the history of this region, from the day when Samuel de Champlain opened the path along which, for a century

and a half, French power pushed forward to the south until its final collapse at the hands of the British. Very different from Champlain was the saintly Isaac Jogues, discoverer of Lake George. Of still another stamp were Robert Rogers of Rangers fame, and Ethan Allen with his Green Mountain Boys. The struggle of the latter to uphold their rights against the claims of New York in the New Hampshire Grants, and the birth therefrom of Vermont, is an interesting story — not to mention Allen's famous capture of Ticonderoga with a handful of men "in the name of the Great Jehovah and the Continental Congress." *(S. W. F.)*

Learning How to Behave. By Arthur M. Schlesinger. Macmillan. 1946. 95 pp.

Readers of More Books will welcome this study which originally appeared in the pages of its January-April 1946 issues. In book form its impact seems even greater. "Manners," the author writes, "far from being apart from life, are veritably a part of life, revealing man's hopes, standards and strivings." And the work, based upon the reading of innumerable etiquette books published over two or three centuries, is really a significant contribution to the history of America. The first lessons in civility the colonists learned through legislatures, courts, and the pulpit. With the dearth of reading matter, the almanacs contained the most helpful signposts of behavior; but soon various English conduct books found their way to eager readers. The prosperous merchant class in the North and the planting aristocracy of the South later made conscious efforts at polite behavior. Chesterfield's *Letters to his Son* was particularly popular at the end of the eighteenth century. The new republic soon developed its own etiquette. Education became regarded as indispensable for good society, and instruction in manners was an important subject in the little red schoolhouses. Magazines, such as *Godey's Lady's Book,* subsequently exerted great influence. A new era opened after the Civil War when, within a short time, enormous wealth was accumulated by copper and oil barons, steel kings, merchant princes, and railroad magnates. This was the age of the cult of elegance. Missionaries of etiquette now had a wide field for teaching more sophisticated styles of behavior. This era continued until the first World War, after which a relaxation of manners — if not an abandonment of all manners — set in. Even such authorities as Emily Post had to retreat and formulate their code about such portentous subjects as the good-night kiss. Recognizing the importance of good manners, military commanders during the second World War enjoined American soldiers to conform to the social usages of the country where they were located. How these unofficial ambassadors of good will realized the hopes of their superiors is another matter. *(Z. H.)*

Haydn. By Karl Geiringer. Norton. 1946. 342 pp.

Professor Geiringer, formerly librarian of the Society of the Friends of Music in Vienna, and now Professor of Music at Boston University, presents again the life of the "father of the symphony" — a much larger work than the one which he published in German in 1932. The first part of the book is devoted to straightforward biography, and contains little new material. Indeed, most of the quotations and letters in this section have been used before either in Lady Wallace's edition of Haydn's correspondence (1859) or in Krehbiel's translation of his diaries (1898). The second part, however, which is much more original and valuable, summarizes the results of the author's years of research. It comprehends the entire achievement of the composer in instrumental and choral works, with special attention to their chronology, authenticity, and musical value. "Unlike the precocious geniuses of the eighteenth century," Dr. Geiringer points out, "Haydn developed with the utmost slowness." Hence the compositions are conveniently grouped in five separate decades, so that his evolution in each field is depicted gradually. It is a good book for young musicologists to cut their teeth on. *(R. G. A.)*

Library Notes

Whittier Introduces Elizabeth Lloyd Howell

THE Library's collection of Whittier manuscripts has recently been augmented by a letter to James Fields, the poet's friend and publisher. It was written on August 31, 1861, from Centre Harbor, New Hampshire, soon after Fields had become editor of the *Atlantic Monthly*. Whittier, worn out by twenty-five years of struggle for abolition, was compelled by ill health to rest, but, at fifty-three, he was entering the decade of his best poetic achievement.

The letter concerns the visit of two ladies whom Whittier wished the Fieldses to receive. One of them was Elizabeth Lloyd Howell, a Quaker from Philadelphia, whom Whittier first met in their youth and who now stayed at Princeton, Massachusetts, each summer. She had written verse, including a piece called "Milton's Prayer of Patience," which gained some popularity at the time. After the death of her husband in 1856, their friendship led to a consideration of marriage, but she drew away from the Quakers and gradually the relationship cooled.

James Fields was a Quaker himself. Whittier wrote:

My dear Fields

I spoke to thee in Boston of some friends of mine whom I would like to have an opportunity to see some of our "lions" — Mrs. Howell of Philadelphia and Miss Lucy Chase of Worcester. Mrs. H. is the author of the much quoted "Hymn of Milton in his blindness" which has been widely attributed to the "blind old bard" himself, and even printed as such in an English edition of his works. Miss Chase is a sister of Prof. Chase of Haverford College, Pa., and one of the Editors of the Boston D. Advertiser. Please let me know when thou wilt be at home from Cape Ann, and when it would be in thy power to give my friends an opportunity of seeing thee, and so add to the many favors I have to thank thee for.

I am up here among the hills in the hope of gaining a little of their strength, but, so far as I am concerned, they seem to have forgotten the Scriptural injunction "to do good and communicate." I am too ill to climb them, and so sit here before them like Coleridge before Mt. Blanc.

"... upward from their base
Slow travelling with dim eyes."

But, I am happy to be able even to see them in this glorious weather. We had a sunset last night got up in a style of magnificence which quite took me by surprise — a transfiguration of sky, water and mountains, in the midst of which a rainbow stood like the great angel of Revelations with one foot on the water and one on the land.

Ever and truly thy fd
J. G. Whittier

Last Atlantic is *excellent.*

The date of the letter substantiates the conclusion of the late Thomas F. Currier, in his book *Elizabeth Lloyd and the Whittiers,* Cambridge 1939, that Mrs. Howell's final letter in the Pickard-Whittier collection of Harvard University was written in September 1861 instead of 1862. In it she refers to the possibility of seeing the Fieldses, as if following Whittier's suggestion. **T. C.**

Blundeville on Maps and Globes

THOMAS BLUNDEVILLE, who flourished between 1561 and 1599, was a prominent English popularizer of mathematics and cosmography, as well as a versatile writer on morals. *M. Blundeville: His Exercises,* first printed by John Windet in 1594, is a storehouse of contemporary geographical and astronomical knowledge. To the Library's Bowditch Collection, which already included copies of the first and seventh editions, has been added a copy of the fourth, "corrected and augmented," and printed by William Stansby in 1613. It is a volume of more than eight hundred pages and has numerous diagrams, including a rose of the winds, a chart with the signs of the zodiac, a graphic representation of the Great and the Little Bear constel-

lations, and others. It has also six folded plates, one of which is a curiosity, for it has the supposedly movable disks and pointers — the "volvelles" — engraved on the sheet but not cut out. The book consists of eight treatises, each of which, except the first, has a separate title-page, though the paging is continuous.

A mere glance at the diagram of the eleven celestial spheres illustrating the treatise on cosmography will show that Blundeville, like others of his time, still adhered to the Ptolemaic system. He was, however, alert in recognizing the inventions of his contemporaries. Thus in this treatise he gives the way of determining the longitude of a place by means of watches, invented by Reinerus Gemma-Frisius (1508–1555), the noted professor of medicine at Louvain. Immediately afterwards he sets forth a different method, using knowledge of the distance between the moon and fixed stars, which Peter Apianus had proposed in his *Cosmographia* of 1524 — one which has been followed in modern times.

The treatise "Mercator his two Globes" was written, as Blundeville tells, by the help of the two globes, kindly lent him by a scientific-minded knight. The terrestrial globe is covered "with an universall Mappe containing both Sea and Land, which is diuided by the later Cosmographers into four principall parts, that is Europe, Afrique, Asia, and America." Earlier cartographers had connected America with Asia. Blundeville also describes two other great globes "lately sent forth by M. Molineux at the charges of M. Sanderson." The noteworthy feature of Molineux's terrestrial globe is its marking of the voyages of Sir Francis Drake and of Thomas Cavendish by means of two narrow lines, the red one showing the voyage of Drake and the blue one that of Cavendish. Blundeville points out that this globe differs greatly from Mercator's, as "there are found out divers new places as well towards the North pole, as in the East and West Indies, which were unknowne to Mercator."

A more striking divergence is noted in the treatise on "Petrus Plancius his universall Map" of 1592, " in which Mappe are set downe many more places, as well of both the Indies as of Afrique . . . then are to be found eyther in *Mercator* his Mappe or in any other moderne Mappe whatsoever." Plancius's division of the earth, Blundeville points out, differs from that of Mercator and of all other geographers, for while the others divide the earth into four parts, Plancius by dividing America into three parts — Mexicana, Peruana, and Magellanica — divides the earth into six parts. Plancius's descriptions of the flora and fauna and the native inhabitants of the various regions may be read with curiosity. Here it must suffice to name the provinces of Mexicana (North America) which he gives as "Mexico, otherwise called noua Hispania, terra Florida, Norum Bega, noua Francia, Estotiland, Saguena, Chilaga, Toconteae, Marata, California, Tolm, Quivira, Agama, and Anian." The chief islands lying north and northeast from Mexicana are given as "Groynland, Crockland, Island, Frezland, Bacalaos, and Cuba." **M. M.**

Mark Twain Protests about False German Biography

IN 1892 a selection of Mark Twain's works in six volumes was published in German by Robert Lutz at Stuttgart. A second edition, also in six volumes but with illustrations, came out in 1898. The last volume of the set included, in an appendix, a sketch of the author's life.

Clemens passed the winters of 1897 and 1898 in Vienna, where he had a tremendous success. The literary, artistic, and social leaders of the capital flocked to see the author of *Tom Sawyer* and *Huckleberry Finn,* overwhelming him with invitations. It was during the last few months of his stay at Vienna that the novelist wrote the following letters (recently acquired by the Library) to his Stuttgart publisher, asking him to suppress his biography and substitute a new one:

Feb 27/99

Dear Mr. Lutz –

I want to ask a favor of you — that you will suppress the "Mark Twain's

Lebensgeschichte" & not let any more copies of it get into circulation. Half of the history is true, and the other half is not — & but little of it is pleasant reading. According to the mainly-false 4th Chapter, my wife & I were mere vulgar swine — & moreover that chapter is attributed to *me*! I never wrote a line of it.

Am I asking too much? I hope not; it is a most unpleasant booklet.

Very truly yours
S L Clemens

April 3/99

Dear Sir:

I am sending to America the data for a Biographical Sketch of me, to be written by my nephew & published in the forthcoming edition de luxe of my Complete Works. It will be sent to me here for revision, & then I will send you a copy. I hope you will have it translated, & that you will not any longer use that other Lebensgeschichte, either in brochure form or in the books. For that one can in no way be changed into a presentable form. It is made up of falsities, chiefly; & when it states a truth it is usually a trivial truth & not worth the trouble of printing.

There has never been an "authorised" Biographical Sketch of me, but this new one will have that character, & you will be doing me a favor for which I shall be very grateful if you will use it & wholly suppress the other.

Sincerely yours, etc.

Early in the summer Clemens took his family to Sanna, a small village in Sweden, so that his youngest daughter Jean, then nineteen, might be treated at a well known clinic. (She was suffering from epilepsy.) From Sweden he wrote again to his publisher on July 14:

Dear Sir:

This is the biographical sketch which I promised. It was written by my nephew, S. E. Moffett, editor of the New York Journal, & is correct. It will be published in the 22-volume edition of my Collected Works now being issued by the American Publishing Company of Hartford, Connecticut. It is plenty long enough, & I shall be glad to see it take the place of the longer one which you are now publishing.

Very truly yours, etc.

I shall be here more than 2 months, I think.

It would be interesting to read the objectionable biography, as also to see whether the publisher subsequently complied with Mark Twain's desire and substituted a new "Lebensgeschichte." Unfortunately, we have not been able to locate a copy of the sixth volume in any edition — although, according to Edgar Hemminghaus's *Mark Twain in Germany*, 1939, one edition reached twenty-eight printings by 1935 and the other eleven, by 1914. T. C.

Lectures and Concerts

THE entrance to the Lecture Hall is from Boylston Street only. The doors will be opened one half hour before each lecture or concert. Unless otherwise indicated, all programs are in the Lecture Hall.

Short Story Writing. William E. Harris, Director, Writers' Counsel Service. 8.00 Sun., Jan. 5.

Etchings and Drypoints of James McBey. A Gallery Talk in connection with the exhibition in the Albert H. Wiggin Gallery through December. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 3.00 Mon., Jan. 6.

The Employee and the Labor Union. E. A. Johnson, Secretary-Treasurer, Building and Construction Trades Council of the Metropolitan District, A. F. of L. 8.00 Mon., Jan. 6.

Feature and Magazine Writing. James J. Canavan, Managing Editor of Feature News Syndicate. 8.00 Thurs., Jan. 9.

Forgotten Songs. Lecture-Concert. Rulon Y. Robison, tenor soloist and teacher. Assisted by two sopranos, a tenor, and a pianist whose names will be announced. 8.00 Sun., Jan. 12.

Portraiture through the Ages. Illustrated. Dorothy Adlow, art critic, the *Christian Science Monitor*. Introduced by Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 8.00 Mon., Jan. 13.

Historic Buildings of Greater Boston. Illustrated. Frank Chouteau Brown, architect and editor of *Old Time New England.* 8.00 Thurs., Jan. 16.

Do You Want to Write? Forum conducted by William E. Harris and James J. Canavan. 8.00 Sun., Jan. 19.

"John Brown's Body" — a Folk Epic. Illustrated with recordings of poetic interpretations of *John Brown's Body.* Charles R. Morris, Instructor in English, Milton Academy. 8.00 Thurs., Jan. 23.

A Great Literature without a Country. Illustrated. Dr. A. A. Roback, author and psychologist. Assisted by Mrs. Mary Holmes, dramatic interpreter. 8.00 Sun., Jan. 26.

The Making of an Etching. Illustrated. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 8.00 Mon., Jan. 27.

Lincoln's Reading and Development of His English Style. Stacy B. Southworth, Headmaster, Thayer Academy, 8.00 Thurs., Jan. 30.

Lowell Lectures

A COURSE of eight illustrated lectures on *The Unsolved Problems of Astronomy,* under the direction of Harlow Shapley, Ph.D., Director of the Harvard College Observatory.

Tuesdays and Fridays at eight o'clock in the evening, beginning Tuesday, January 14.

1. Tues., Jan. 14. *The Sun.* By Walter Orr Roberts, Ph.D., Research Associate and Superintendent of the Climax Station of Harvard College Observatory.

2. Fri., Jan. 17. *The Inosphere.* By Donald H. Menzel, Ph.D., Professor of Astrophysics, Harvard University.

3. Tues., Jan. 21. *The Planetary System.* By Fletcher G. Watson, Ph.D., Assistant Professor of Education, Harvard University.

4. Fri., Jan. 24. *Meteors and Comets.* By Fred L. Whipple, Ph.D., Associate Professor of Astronomy, Harvard University.

5. Tues., Jan. 28. *Interstellar Space.* By James G. Baker, Ph.D., Associate Professor of Astronomy, Harvard University.

6. Fri., Jan. 31. *The Milky Way.* By Bart J. Bok, Ph.D., Associate Professor of Astronomy, Harvard University.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

Anthropology

Weidenreich, Franz. Apes, giants and man. Univ. of Chicago. [1946.] vii, 122 pp. Illus. GN29.W4
The author believes that modern man has descended from a race of prehistoric giants.

Yale university, *Institute of human relations.* Outline of cultural materials, prepared by George P. Murdock, Clellan S. Ford, Alfred E. Hudson [and others] . . . Yale. vii, 56 pp. GN33.Y3 1945
Yale anthropological studies, vol. II. Revised edition; first edition, 1938. Reproduced from typewritten copy.

Bibliography

De Jongh, William F. A bibliography of the novel and short story in French from the beginning of printing till 1600. Univ. of New Mexico. 1944. 79 pp. *Z2174.F4D4

McKeon, Newton Felch, and Katharine Conover Cowles. Amherst, Massachusetts, imprints, 1825–1876. Amherst College Library. 1946. 191 pp. *Z1296.A5M2

Sullivan, Frank, and Marie Padberg Sullivan. Moreana, 1478–1945; a preliminary check list of material by and about Saint Thomas More. Kansas City, Mo., Rockhurst College. 1946. [174] pp. *Z8592.8.S8
Reproduced from typewritten copy.

Thomson, Ruth Gibbons. Index to full length plays 1926 to 1944. Boston, Faxon. 1946. ix, 306 pp. *Z5781.T5
Bibliography: pp. 254–305.

Biography

Essays and Studies

Day, Richard Ellsworth. Breakfast table autocrat; the life story of Henry Parsons Crowell. Chicago, Moody Press. 1946. xiv, 317 pp. Plates. CT275.C888D3
Mr. Henry Parsons Crowell, who died on October 23, 1944, was the head of the Quaker Oats Co., and President of the board of Moody Bible Institute.

Eckenrode, H. J. The Randolphs, the story of a Virginia family. Bobbs-Merrill. [1946.] 310 pp. Plates. *CS71.R193 1946

Evans, Trevor. Bevin of Britain. Norton. [1946.] 282 pp. DA585.B4E8

G. B. S. 90; aspects of Bernard Shaw's life and work [by] Sir Max Beerbohm . . . [and others.] Edited by S. Winsten. Dodd, Mead. 1946. 271 pp. PR5366.G2
A highly stimulating gathering of essays in appreciation of George Bernard Shaw on the occasion of his ninetieth birthday. The contributors include John Masefield, Laurence Housman, H. G. Wells (in a letter), J. B. Priestley, Dr. Inge, Aldous Huxley, and many others.
"In this book you will read about Shaw's dramas, his philosophy, his public work, perhaps even about his strange delusion that he, the most marked individualist . . . is a good, obedient Socialist . . ." *Foreword* by Gilbert Murray.

Lewis, Montgomery S. Legends that libel Lincoln. Rinehart. [1946.] xii. 239 pp. E457.L67
Particularly a vindication of Lincoln's father and wife. Deals also with the legend of Ann Rutledge.

Norman, Charles. The muses' darling; the life of Christopher Marlowe. Rinehart. [1946.] xvi, 272 pp. Plates. PR2673.N6

Vestal, Stanley. Jim Bridger, mountain man. Morrow. 1946. x, 333 pp. F592.B87
The life of the famous explorer and Indian fighter.

Who's who in the maritime industry; biographical sketches and illustrations of interest to and concerning people in the merchant seafaring world. [1946– New York, 74 Degrees West Co. [1946– Illus. *9387.973A135

Memoirs. Letters

Lamont, Thomas William. My boyhood in a parsonage, some brief sketches of American life toward the close of the last century. Harper. [1946.] xiii, 203 pp. Illus. HG2463.L3A3
The well-known financier and philanthropist was the son of a Methodist preacher who ministered to small towns and farms in the Hudson valley.

Smith, A. Merriman. Thank you, Mr. President, a White House notebook. Harper. [1946.] x, 304 pp. E807.S57
The White House correspondent for the United Press gives a lively, frank account of his work, and intimate glimpses of President Roosevelt and President Truman.

Yeats, John Butler, *1839–1922*. J. B. Yeats letters to his son, W. B. Yeats, and others, 1869–1922, edited with a memoir by Joseph Hone, and a preface by Oliver Elton. Dutton. 1946. 304 pp. **PR5906.Y4**

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American booktrade directory . . . 1946. Bowker. 1946. 407 pp. ****Z475.A51**

Association of American railroads. Accounting division. Railway accounting rules . . . Effective Oct. 1, 1946. Washington, Association of American Railroads. 1946. 333 pp. **HF5686.R1A51**

Best's digest of insurance stocks. 16th annual edition. 1946 New York, Best. 1946. 141 pp. ****HG5123.I5B56**

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 2

Contents

	Page
"THE JEWES PROPHESY" AND CALEB SHILOCK (*with facsimile*) By Lee M. Friedman	43
LETTERS BY THOMAS WENTWORTH HIGGINSON By Margaret Munsterberg	56
ARMS FOR VIRGINIA: JOEL BARLOW TO MONROE By Theresa Coolidge	57
HIRAM C. MERRILL AND HIS CONTEMPORARIES By Arthur W. Heintzelman	59
GRAPHIC ARTS PROCESSES: ETCHING By Muriel C. Figenbaum	61
THE BOOK OF BATTLES	64
TEN BOOKS: SHORT REVIEWS	
Rexford G. Tugwell: *The Stricken Land*	65
Edmund Blunden: *Shelley*	65
Carola Oman: *Nelson*	66
Wallace Notestein: *The Scot in History*	66
Alanson H. Edgerton: *Readjustment or Revolution?*	66
Oliver Wendell Holmes: *Touched with Fire*	67
Howard Haycraft, *editor: The Art of the Mystery Story*	67
Katharine Butler Hathaway: *Journals and Letters of the Little Locksmith*	67
Barrows Mussey: *Old New England*	68
Hugo Leichtentritt: *Serge Koussevitzky*	68
LIBRARY NOTES	
The Petition of Four New Hampshire Towns	69
The First Poems of Robert Bridges	70
The Last Days of Pompeii	70
American Jewry in the 'Sixties	71
Brigham Young to a Prospective Convert	71
Lowell Lectures	72
Lectures and Concerts	72
LIST OF RECENTLY-ACQUIRED BOOKS	73

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More Books

The Bulletin of the Boston Public Library

FEBRUARY, 1947

"A Jewes Prophesy" and Caleb Shilock

By LEE M. FRIEDMAN

THE Boston Public Library owns in its Barton Collection a small, exceedingly rare quarto of fifteen pages in black letter, published in London in 1607, one of two copies in America. The title page reads:

A
Iewes Prophesy,
OR,
Newes from Rome.
Of two nightie Armies, aswell footemen as horsemen: The first of the great Sophy, the other of an Hebrew people, till this time not discouered, coming from the Mountaines of Caspij, who pretended their warre is to recouer the Land of Promise, & expell the Turks out of Christendome.
Translated out of Italian into English, by W.W. 1607.

[*Woodcut of marching soldiers*]

Printed by W.I. for Henry Gosson, and are to be sold
in Pater noster rowe at the signe of the Sunne.

The library's copy is not quite perfect, as it has been cut down so that the words of the title page "in Pater noster rowe at the signe of the Sunne" have been shaved off. Barton's memorandum notes that he acquired it at Sotheby's, the famous book auctioneer of London, June 13, 1859, for £5/2/6. The other copy in America is at the Folger Shakespeare Library in Washington. This is the copy formerly owned by William A. White. He bought it from Quaritch, who was the high bidder paying £95 for a copy sold at the Britwell sale at Sotheby's in June 1919.

It has been said that these are second issues of the book, and that it had appeared in the previous year, 1606. This assumption was based on the British Museum copy, which was originally owned by Halliwell. The title page bears no date. The British Museum Catalogue records it as 1606, and reads:

> Newes from Rome of two mightie armies . . . . . the first of the great Sophy, the other of an Hebrew peopie . . . . . from the mountaines of Caspij (signed Signior Valesco) . . . . . also certaine prophecies of a

Jew . . . . . called Caleb-Shilo(ck). Translated out of Italian . . . . . by W.W. (London 1606).[1]

The rarity of the book is attested by Hazlitt, who, in 1867, says that he knew of only two copies, both mutilated, and notes a sale to Halliwell in 1856 for £10/5/0.[2] Israel Solomons, late of London, and widely known as a learned bookman, says of the British Museum copy that the fore-edge is badly cropped, and assumes that the name "Shilo" has been cut down from "Shilocke".[3]

The only other known copy of this edition of 1606 is in the Folger Shakespeare Library in Washington. This was acquired from Maggs of London and is probably the copy sold at auction by Sotheby June 28, 1906, for £14. It definitely establishes that it is an earlier edition, not a first issue of the 1607 edition. It was printed by J. R[oberts], while the 1607 edition was printed by W. J[aggard]. The *Short Title Catalogue* is in error in stating that the latter is a reissue. It is entirely reprinted. In Sotheby's sale of the books of John Stackhouse Pendarves, who had inherited the great seventeenth century collection of Narcissus Luttrell, there was, amongst the thirty tracts, one described as *The Jewes Prophesy,* 1607.[4] This, therefore, supplies a record for a fifth copy of both editions of this item.

It is generally assumed that there was no such person as Signior Valesco, who claims to have written from Rome under date of June 1, 1606, what W. W. is now translating.[5] No such author is known, and the British Museum Catalogue as well as the *Short Title Catalogue* records the name as a pseudonym. Was an Italian origin claimed for this "Newes" to take advantage of the contemporary craze in literary England for Italian translations? Professor Scott of Smith College has called attention to the fact that "the Italian renaissance was made known to the Elizabethans by more than two hundred and forty English translators, including directly or indirectly every considerable writer of the period."[6] They were the producers of the best sellers of the period.

This is one of the earliest English books dealing with supposedly contemporary Jews. Although Jews had been banished from England in 1290 and the agitation for their readmission was not openly started until the middle of the seventeenth century, for years before this publication Jews had been infiltrating into the country. Towards the end of the sixteenth century there was a well-recognized Jewish community settled in London, and Queen Elizabeth had given countenance at least to its peaceful sojourn there when she hired as her personal physician the famous "Jew Doctor" Roderigo Lopez, then a member of London's College of Physicians, and house physician at St. Bartholomew's.

With the rise of Puritanism, as the historian Green writes, "during the years which parted the middle of the reign of Elizabeth from the meeting of the Long Parliament England became the people of a book,

and that book was the Bible. It was as yet the one English book which was familiar to every Englishman; it was read at Churches and read at home, and everywhere its words, as they fell on ears which custom had not deadened, kindled a startling enthusiasm."[7] And of the Bible, the Old Testament was especially favored and people began to ask questions and take interest in Jews. From 1592 onward, Marlowe's *Jew of Malta* was so well received that its popularity was supposed to have induced Shakespeare's *Merchant of Venice* (1597-1598), which after its successful dramatic presentation, appeared in print in 1600. Modder, in his *The Jew in the Literature of England,*[8] has pointed out that in this period before 1607, at least five plays[9] presented a Jewish character of such a diabolical type. An ancient fear and suspicion of the Jew was ever present. In 1594 such feeling took the form of accusations against Dr. Lopez as the outstanding Jew locally known to the English, and, in spite of Elizabeth's friendship, led to his conviction and execution at Tyburn as a Spanish spy plotting to kill the Queen. It has been suggested that Shakespeare's Shylock was avowedly meant as a caricature of Lopez.[10]

A Iewes Prophesy, as its supposed dedication by Signior Valesco to the "Renowned Lord, Don Mathias de Reusie of Venice"[11] indicates, attempts to demonstrate "the threatnings made to Christians" by an uprising of armed forces invading eastern Europe. It tells of the background of the Jewish divisions of this army:

> They say Alexander the Great did in times past driue beyond the mountaine Caspe nine tribes and a halfe of the Haebrewes which worshipped the Calfe & Serpent of gold and draue them away, that neuer since there was no newes of them, neither knew any man if they were in the worlde or not . . . But now by the meane of the new Navigation that ye Hollanders haue made, they are arriued in their country, and haue espied out all their dooings . . .
>
> Theyr language is bastard Hebrew . . . The Hebrewes of Constantinople say, that they haue certaine prophesies, among the which one maketh mention, that from the foure parts of the world, shall rise a people, and come into Gog and Magog, and then shall appeare (as they perswade themselues) their Messias in might and power, and then they shall haue dominion and rule in the world, whereof they secretly reioyce, and are wonderous glad.

Then the book presents:

> The Description of the First Armie, conducted by Zoroam a Iew, Captaine generall of the Armies.
>
> First of all a Jew of verie great stature, of a fleshlie colour, more red then otherwise, with broad eyes, called Zoroam, is Captaine generall of all the Armies, hee leadeth under his Ensigne twelue thousand horse, and twenty thousand footmen. The horse-men are armed after a light sort, but very good Harnes, almost after our fashion: they carrie Launces

of longe Reedes, very hard and light, yet so sharpe pointed, that they pass thorowe a thing with incredible lightnesse: they carry also shields or targets of bone, and in steede of swords, they use certaine Courtilaxes.

They are apparrelled with the colour of their Ensigne, and all clothed with silke: the foote-men carrie Pikes of the same sort, with Helmet and Habergin: their Ensigne is of blacke silke and blewe, with a Dog following a Hart, or Bucke, and a saying written in it, which is in our language thus: Either quick or dead."

The interesting title page by the same artist who made the cuts for several of Thomas Heywood's "Four Ages" deserves more than passing attention. The striking figure of the Captain, 97 x 37 mm., cut off from the rest and cracked below the hilt of his sword, Mr. F. S. Ferguson of London has identified as reproduced in later ballad broadsides as follows:

A new ballad of the Souldier and Peggy. F°. London, for F. Coules, dwelling in the Old-Baily, [1640?].

The Lamentable and Tragical History of Titus Andronicus . . . S. sh. f°. (London,) for F. Coles, T. Vere, J. Wright & J. Clarke, [1660?]. A later edition (1690?) has not this cut, but has another also found in the preceding, so presumably it had been destroyed or discarded.[12]

As a sort of supplement to embellish the narrative, there are added ten direful prophecies which a Jew, "Caleb Shilock," had "foretold" for the then current year 1607, to frighten all good Christians into amending their evil ways.

To Caleb Shillocks Prophesies,
Who list to lend an eare,
Of griefe, and great calamities,
A sad Discourse shall heare:
Of Plagues (for sinne) shall soone ensew
Prognosticated by this Jew:
O Lord, Lord in thy mercy,
Hold thy heauy hand.[13]

Although it sounds fantastic, and no earlier edition than that of 1607 or 1606 here described has been discovered, there have been scholars who have suggested that there had been some earlier publication of Caleb Shilock's prophesy and that Shakespeare had borrowed the name Shylock from it for his *Merchant of Venice.*

In his edition of Shakespeare[14] Halliwell noted that the late date of this pamphlet would render the similarity of names of no importance "were there not evidence that it was a reprint of an older production, the year of the prophecy being altered to create an interest at the time of the republication. It is thus alluded to in a tract entitled Miracle upon Miracle, or a true Relation of the Great Floods which happened in Coventry, in Lynne, and other Places, 4to. Lond. 1607: 'Witness the Jewes Prophesie, being an idle vaine pamphlet, as grosse and grosser than John

A Iewes Prophesy,

OR,

Newes from Rome.

Of two mightie Armies, aſwell footemen as horſmen: The firſt of the great Sophy, the other of an Hebrew people, till this time not diſcouered, comming from the Mountaines of Caſpij, who pretend their warre is to recouer the Land of Promiſe, & expell the Turks out of Chriſtendome. Tranſlated out of Italian into Engliſh, by W. W. 1607.

Printed by W. I. for Henry Goſſon, and are to be ſold

Title-Page of "A Iewes Prophesy," London 1607, from the Copy in the Boston Public Library

of Calabria, and was printed many years agoe, and this last yeare onely renewed with the addition of 1607, yet amongst fooles, women and children, retayned for such an approved miracle that, as if the gift of prophesie were hereditary to the Jewes and their tribes, there are fewe things better beleeved, when as in truth there was never any such Jew, nor any such prophesie, but a meere invention.' "

In his variorum of the *Merchant of Venice,* the learned Shakespearian scholar Furness[15] in discussing the origin of Shylock's name, quoted the Shakespearian critic Steevens as follows: "Our author, as Dr. Farmer informs me, took this name from an old pamphlet entitled, 'Caleb *Shillocke* his prophecie, or the Jewes Prediction.' London, printed for T. P. (Thomas Pavier), no date." Malone is then cited as answering, "If Shakespeare took the name Shylock from the pamphlet mentioned by Dr. Farmer, it certainly was not printed by Thomas Pavier, to whom Steevens has ascribed it, for that prototype of Curl had not commenced a bookseller before 1598. The pamphlet in question, which was not in Dr. Farmer's collection (nor do I know where it is to be found), may have been printed by Thomas Purfoot." On this Boswell commented: "Mr. Bindley had a copy of this pamphlet, the date of which was 1607," and Furness adds, " 'Therefore,' says Knight, who quotes this note of Boswell, 'Farmer's theory is worthless.' "

Furness continues his interesting note with a discussion of the possible sources open to Shakespeare for the name. In the Battle Abbey Deeds the name Richard Shylock is cited in connection with Sussex land in 1435. There is the suggestion that in Genesis xlix: 10, occurs the phrase "until Shiloh come," which with the uncertainty of spelling of the day may have been corrupted to Shiloach. Attention is also called to Scialac's having been used in some ancient records as the name of some Jews. It is pointed out that in Pepys's *Collection of Ballads*[16] "is one with the title 'Calebbe Shillocke, his prophesie: or the Iewes Prediction. To the tune of Bragandarie.' "

The second verse, however, is quoted as beginning:

> And first, within this present yeere,
> Beeing Sixteene hundreth seau'n:

The name having no established literary or Jewish pedigree, we can only conclude from the coincidence of its being used both in this rare pamphlet and in Shakespeare, in the face of known and verified dates and of the fact of the recognized popularity of the *Merchant of Venice* before 1607, that the probabilities are on the side of the claim that W. W. borrowed the name from Shakespeare for his prophet to give it a popular appeal when showing the awe-inspiring Shylock in a new line of business. The Prophecy proceeds to list the terrible portents and afflictions which are to come:

Caleb Shilock his prophesie for the
Yeere 1607.

Be it knowne unto all men, that in the yeare 1607, when as the Moone is in the Watrye signe, the world is like to bee in great danger: for a learned Jew, named Caleb Shilock, doth write that in the foresaid yeere, the Sun shall be couered with the Dragon in the morning, from fiue of the clocke untill nine, and will appeare like fire: therefore it is not good that any man do behold the same, for by beholding thereof, hee may lose his sight.

Then follow the nine other scourges: secondly, a flood; thirdly, a great wind; fourthly, about May another flood "so great as no man hath seen since Noyes flood," for three days and three nights, "whereby many Citties and Townes which standeth uppon Sandie ground will be in great danger"; fifthly, infidels and heretics will gather together and make war upon Christians; sixthly, at the end of the year, "great and fearefull Sicknesses"; seventhly, great trouble and contention about religion; eighthly, the Turks, in danger, will seek help from Christians; ninthly, earthquakes; tenthly, upheavals of the earth. The final admonition is:

These punishments are prognosticated by this lerned Jew, to fall upon the whole Worlde by reason of sinne, wherefore it behoueth all Christians to amende their euill liues, and to pray earnestly vnto God to with-hold these calamities from vs, and to conuart our harts wholy to him, whereby we may find fauour in our time of neede, through Jesus Christ our Lord. Amen. Finis.

Perhaps we can only join in as a chorus to an old ballad of 1689 which began:

Since the whole World is so set upon News,
And every Tom Farthing's a statist;
Catching at Stories, of Turks and of Jews . . .[17]

NOTES

1. *British Museum Catalogue of Printed Books.*

2. W. Carew Hazlitt, *Hand-Book to the Popular, Poetical, and Dramatic Literature of Great Britain,* London 1867, p. 417.

3. *Notes and Queries,* 10th Series, Vol. 9, p. 269.

4. I am indebted to Mr. William A. Jackson of the Houghton Library for this information.

5. Halkett & Laing's *Dictionary of Anonymous & Pseudonymous Literature* does not list the name. Nor is the book of a character likely to have originated at this period in Italy. There the sixteenth century had seen Cardinal Caraffa, the deadly enemy of the Jews, become Pope Pius IV (1555) and decree drastic anti-Jewish regulations which established ghettos and promulgated medieval Jewish restrictions. The Inquisition was active. Jews were, by the end of the century, not considered in Italy of any great potential menace. Cecil Roth, *The History of the Jews in Italy,* Philadelphia 1946, pp. 294 *et seq.*

6. Mary A. Scott, *Elizabethan Translations from the Italian,* Boston and New York 1916.

7. J. R. Green, *A Short History of the English People,* London 1904, Vol. III, p. 935.

8. Montague F. Modder, *The Jew in the Literature of England to the End of the 19th Century,* Philadelphia 1939, pp. 28–29.

9. 1592, *The Jew of Malta.*

1597–1598, *The Merchant of Venice.*

1594, *Tragicall Raigne of Selimus Emperor of the Turks,* by Robert Greene and Thomas Lodge.

1601, *Jack Drums Entertainment,* by John Marston.

1607, *Three English Brothers,* by John Day, George Wilkins, and William Rowley. "In the fifty years, from the creation of Shylock to the temporary suppression of the theatres by the Puritans (1642–1656) . . . there are at least nine plays with prominent Jewish roles." Modder, *The Jew in the Literature of England,* p. 28.

10. Martin Hume, *"The So-Called Conspiracy of Dr. Ruy Lopez."* Jewish Historical Society of England, Vol. VI, pp. 32–52.

11. The ordinary accessible histories and encyclopaedias do not give any information about any Reusie family of Venice.

12. Letter to me, November 13, 1946.

13. The first verse of a ballad discussed later — See Note 14.

14. London 1853, Vol. V, p. 277.

15. Horace H. Furness, *A New Variorum Edition of Shakespeare,* Philadelphia 1888, Vol. VII, p. ix.

16. *A Pepysian Garland* (H. E. Rollins, ed.), Cambridge 1922, p. 18.

17. "The Gazet in Metre," *The Pepys Ballads* (H. E. Rollins, ed.); Cambridge 1931, Vol. V, p. 33, No. 262.

Letters by Thomas Wentworth Higginson

THE acquisition of fifty-five autograph letters by Colonel Thomas Wentworth Higginson is particularly welcome as the Boston Public Library has many reasons to remember him with gratitude. In 1896 he presented the Library with a collection of books relating to the history of women, consisting of more than a thousand volumes, which by 1911, the year of his death, was more than doubled. He also gave documents about the anti-slavery movement and the Civil War, including John Brown's diary; a notable group of letters by Margaret Fuller; and about one hundred and fifty letters and poems by Emily Dickinson. The recently-acquired letters are not confined to the anti-slavery issue, but, extending from 1854 to 1908, reflect the varied interests of Colonel Higginson's life.

Higginson was born in Cambridge on December 22, 1823, the youngest of the ten children of Stephen and Louisa Storrow Higginson. Growing up in a literary atmosphere, he had already at the age of four read "a good many books," and at thirteen entered Harvard College. After graduation, he could not decide on a profession. He read widely, tried school-teaching and tutoring, and finally settled down to a course at the Harvard Divinity School. Even this he interrupted with a year of independent study. Having been ordained in September 1847, the young pastor, newly married, began his career in Newburyport. He preached against slavery, but opposition obliged him to resign after two years. With his removal to Worcester, where he accepted the pastorate of the Free Church, opened the most active phase of his anti-slavery activity. Into this period falls the case of the fugitive slave Anthony Burns, which figures in one of the letters of the present collection, and also his travel to Kansas, his contact with John Brown, and the aid which he rendered Brown's family after the latter's imprisonment. When the Civil War broke out, Higginson not only recruited but went himself into military training, and was Captain of Company B of the 51st Massachusetts Regiment when Brigadier-General Rufus Saxton of the Department of the South offered him the command of a regiment of freed slaves. The two years which he spent as Colonel of the First South Carolina Volunteers were a time of pride in the success of his work and in the courage of his men. In May 1864 he was invalided because of an injury received from the concussion of a shell. On his return to civil life Colonel Higginson did not resume his pastorate. In Newport, Rhode Island, and, after the death of his first wife, in Cambridge, which was again his home from 1878 to the end of his life, he devoted himself to writing. However, he remained actively interested in public questions,

was an eager advocate of woman suffrage, served two years in the Massachusetts Legislature, and four on the State Board of Education.

Six letters belong to the Worcester period. One of these is dated from Rockport, and is the most valuable of the series, since it gives the writer's own view of the storming of the Boston Court House in the case of Anthony Burns. A fugitive slave from Virginia, Burns had been caught in Boston and kept imprisoned, whereupon the Abolitionists called a protest meeting at Faneuil Hall for May 26, 1854. Higginson, arriving as leader of a Worcester delegation, decided on more than verbal protests. At the suggestion of his friend Martin Stowell, he made a plan to free the prisoner. A party was to be ready and armed for action; an orator was to shout from the gallery of Faneuil Hall that a mob was attacking the Court House, whereupon the whole audience was to follow and rescue Burns by storm. But when the time came, though the announcement was made, the plotters found that they had no access to the speakers on the platform in the crowded hall, and the friends they had relied on were dispersed. Higginson and his associates hammered with a beam at the Court House door till it gave way; he and a stout negro leaped inside, but were clubbed by the police, Higginson receiving a cut on his chin. The killing of a marshal's officer in the fray represented, as Higginson pointed out later in his memoirs, the first act of violence in the anti-slavery struggle. The letter, written to William Lloyd Garrison, editor of the *Liberator,* is given here in full:

Rockport. June 28, 1854.

Dear Sir

I promised Mr. May to inform you whether I could go to Framingham on July 4. I said, if I could, but it is impossible. I am sick from overwork & with a bad cough; I am only very slowly recruiting here. My heart is with the meeting at Framingham, as the only one in which the right view of our national condition is likely to be taken.

I have one quarrel with you Mr. Garrison, for the unjust way in wh. you spoke on the attack on the Court House. An action which has given the greatest impulse to Anti Slavery in Mass. since the first number of the Liberator was published, should not have been slighted in the Liberator as "hasty, unpremeditated & ill-advised," (I quote fr. memory). To be sure it is well enough that such shld. be the public impression now, to save those in prison fr. danger. But I stand ready to prove, when the time comes, that the attack was planned deliberately, cautiously, & (as the *almost* success proved) most *judiciously. That if it had not been made, no other would have been made.* That this failed, partly thro' the cowardice of a mob, & more thro' the *treachery of some of the very men whose courage was most relied on,* & whose shrinking would have ruined *any* enterprise, & especially, a daylight one. That fuller information was not sent to the leaders at Faneuil Hall was not for want of the effort, but fr. physical impossibility of getting in. For the same reason it was impossible for those who planned the attack to know that Wendell Phillips took the course he did, however judicious the course under the circumstances as he saw them.

Of course I do not expect you, as a non-resistant, to sympathize with such an attack, but I am sorry that the Liberator, wh. will one day give the chief materials for the history of this affair, shld. underrate its' *policy* in a way wh. the Post & the Courier did not do. At the same time, for the sake of those who are to be tried for murder, I do not desire to have the error corrected now.

Yours with most cordial respect
T. W. Higginson

The *Liberator* of June 2 had stated: "The assault had no connection whatever with the Faneuil Hall meeting, and was the act of some half dozen impulsive and unreasoning persons, without plan or system of any kind." A similar statement appeared in the paper on June 23. The daily Boston *Courier* for May 27 had given a serious, if hostile, report of the attack, concluding: "It is quite likely that the mob will reassemble this morning. If they do and attempt to rescue Burns, the result will be awful." Wendell Phillips, according to the *Courier,* had opposed the attack. It may be added that Garrison's biography, written by his children, quotes only a sentence from this letter, in a foot-note.

One letter belongs to the Kansas chapter of Colonel Higginson's life, and one to his military service. The first, dated from Worcester, April 8, 1860, to an unnamed addressee, concerns a stranger "represented as one of the Confederates of John Brown," whom the writer suspected of "exciting sympathy under false pretences." The second was sent to the Reverend Mr. Harris, Post Chaplain, on October 13, 1863, to suggest detailing a certain Thomas Long as acting chaplain for his regiment.

Four letters were written from Newport, two of them to Garrison. In one of February 20, 1868 Higginson's interest in women's work appears. "I am preparing a brief memoir of Mrs. Child for a Connecticut publisher," he wrote. "I would be very glad if you would give me your impression, as briefly as you please, of Mrs. C's career *as editor* of which I know very little." Farther on he added: "I have a general impression that she succeeded very well." Mrs. Child was, of course, Lydia Maria Child.

The bulk of the correspondence extends from 1877 to 1908. The fact that the letters both of the first and of the last date are addressed to editors is characteristic of Higginson's later life. Not all of them were written from Cambridge; a number date from Dublin, New Hampshire, where, with his wife and daughter, he spent summers at his cottage Glimpsewood, and one is from Windemere, England.

On November 16, 1885, he wrote to Miss Booth of *Harper's Bazar,* asking if he was to keep on writing for that magazine. "For myself," he remarked, "I have been entirely satisfied, have enjoyed writing & have always half a dozen subjects ahead. If I am to keep on, I wish you wd. find the time to write me a few suggestions or criticisms, as to

whether my papers are too long or too short, the range of subjects too great or too small; whether you approve of my method of varying the monotony of papers addressed especially to women by those of general interest, such as that called 'a word for the uncommonplace' & others. You have given me only too few hints & criticisms." Mary Louise Booth, editor of *Harper's Bazar* for over twenty years, was distinguished also as a historian of New York and as a translator of some twenty volumes.

A letter sent to Herbert S. Stone on November 1, 1893, shows Colonel Higginson's interest in young beginners in the literary field and also his accurate knowledge of American literature. The addressee was at the time a junior in Harvard. With the help of his college friend H. Ingalls Kimball, he had compiled a bibliography, *First Editions of American Authors,* which, with a preface by Eugene Field that has frequently been reprinted, was published in that year, as the first bound book of the partners Stone & Kimball. The partnership developed into a prosperous publishing house till 1897, when it was succeeded by Herbert Stone & Co. A letter quoted in *A History of Stone & Kimball,* by Sidney Kramer, 1940, throws light on young Stone's relation to Colonel Higginson. Having asked Eugene Field to write the introduction, Stone confided: "If I knew Col. Higginson a little better I should have asked him but as it is, I hardly like to." Such reticence was not necessary, as the letter in the Library shows. "I have really enjoyed your little book," Mr. Higginson wrote to the young man, "& shall find two copies needful, one for the C[ambridge] P[ublic] Library & one for myself. It is admirably done." As Stone had asked for criticism, he offered it: "There are many minor writers omitted, of course, such as Hurlbut, Smelley, Sanborn, Mulford Tilton, Frothingham, Bartol. Of course the line must be drawn somewhere; but two such names as *Channing* & *Parker* are serious omissions, especially as you put in the younger W. E. Channing, often compared with his uncle." Should Stone undertake a bibliography of modern English authors, Higginson was willing to put his own library at his disposal, for, he wrote, he had probably the best collection of recent English poetry in America. He also suggested that a book of translations would be as valuable to librarians as the bibliography just published. In a footnote he corrected the entries of women's names. Among other errors he found: "You follow the execrable practice of Jackson, Helen Hunt, which she wd. hv. particularly disliked. It should be Jackson, Helen Maria (Fiske) (Hunt) giving the successive names."

From the late 'nineties and the first decade of the new century a number of letters are preserved written to Francis Jackson Garrison, mostly in regard to articles or books dealing with abolition days. One dated September 12, 1898, contains a candid self-analysis. Having re-

marked on "the severity of tone in the Life of your father towards the New Organizationists," he explains: "The natural instinct of justice is very strong in me & sometimes makes me side against my friends when they seem to me unfair to those who are perhaps less my friends. I liked the Garrisonians best, but always felt that they were unjust to the Liberty Party men; & that your book reflected too minutely & precisely the point of view of the former." On November 6, 1905, he describes a luncheon party, "such as your father would have approved," at the house of Dr. Samuel Crothers, the Unitarian minister, where the guests sat "at little round tables, with color impartially intermingled." In the same letter he mentions the Reverend Dr. King, who has asked for material for a novel of the slavery period. Basil King's *The Giant's Strength* appeared in 1907.

Many other letters may be read with pleasure for the individual glimpses they offer of "cheerful yesterdays" — as Higginson named his own book of memoirs. Among the papers are also two poems: "Decoration," written May 30, 1873, a moving tribute at the grave of a courageous woman, and "Forward!," dated November 17, 1896, translated from the German of Hoffman von Fallersleben.

MARGARET MUNSTERBERG

Arms for Virginia: Joel Barlow to Monroe

A DIVERSITY of enthusiasms led Joel Barlow, the American poet, to live abroad from 1788 till 1805. One of the "Hartford wits" and author of a huge epic poem, *The Vision of Columbus,* Barlow sailed for Europe hoping to sell holdings of land in the West to Frenchmen. He was thirty-three years old. The project failed and the poet, two years later, moved to London and wrote topical pieces for a living. He made many friends there, chief among whom were Dr. Joseph Priestley and Thomas Paine — connections which show the political development of one who was originally a Connecticut Yankee. Back in France in 1792, he was made a French citizen. He was luckier in his business ventures and within a few years he became a rich man. From 1795 till 1797 he was the American consul at Algiers, being appointed by James Monroe, then minister to France. In the last eight years of his stay abroad, Barlow lived and worked mostly in Paris, moving sociably among the American and English residents.

The Library has recently acquired a letter from Barlow to Monroe, dated March 17, 1802 and apparently unpublished. It covers five large quarto pages. At the time of writing Monroe was serving for the fourth year as Governor of Virginia. William Lee of Boston, whose appointment as an agent in France Monroe had obtained a year before by an appeal to President Jefferson, had asked Barlow to approach Monroe on his behalf. The poet explains:

> Our friend Mr. William Lee, commercial agent at Bordeaux, who is now with us for a few days, desires me to take some information relative to a supply of arms for your State, and to write you on the subject. He has noticed a late act of your legislature authorising and desiring you to procure for the State a certain quantity of fire-arms. He has convinced me of his ability to furnish these & deliver them in one of your ports, to any quantity for which you may choose to contract, and of a quality to be agreed upon & ascertained by samples previously deposited with you. He has desired me to aid him in the business in two respects; *first* in procuring permission from this Govt. for the exportation of the arms; and *second,* as I am going soon to embark for America & to land in your State, he desires me to take charge of the samples, and to propose to you a contract in his name, which I may conclude for him, and offer you such guarantee for the performance thereof as the nature of the business may require. The desire I have to be useful to my country, & the friendship I bear to Mr. Lee will certainly induce me to do all I can for the accomplishment of this object.

He asks Monroe to let him know: "Whether you wish to enter into a contract; for what number of Arms; of what quality & calibre; whether the same as are used by the armies of France, or in what respect they must differ. All these particulars can be regulated according to your desire, as Mr. Lee will deal directly with the manufacturers."

It was three more years before Barlow finally sailed for America, and the present writer has been unable to find any record of the outcome of the proposed transaction.

Monroe, who after two years as envoy was recalled from France in 1796, published *A View of the Conduct of the Executive in the Foreign Affairs of the United States* during the following year. The book, "illustrated by his Instructions & Correspondence," tells of his effort to win France's confidence in us and to secure redress for French interference with our commerce. Barlow, rather belatedly, received a complimentary copy, which prompted him to write the following paragraph:

> I have received your obliging letter of 16 Oct. as likewise your Book by Mr. Tuboeuf. I had seen the work before, but am very glad to possess it immediately from you. The documents are valuable, as they will always help to exhibit the striking features of an epoque which I hope will remain a singular one in the history of our government, — an epoque which will always hold up to view the danger of dishonesty in public measures, and the fatal effects of aberrations from principle in a nation that means to preserve its freedom.

In this book Monroe hoped to justify the limited success which had occasioned his recall. He blamed the wavering of official policy toward France and the overtures made to her enemy, England.

The remainder of Barlow's letter concerns mutual acquaintances, about whom Monroe had evidently inquired. "Friend Cutting has married a French wife . . . Sir Robert Smyth suffers much with the gout. He has established a banking house here. . ." Barlow speaks of Thomas Paine, whose monumental *The Age of Reason* he had seen through the press in 1794, while Paine was imprisoned in Paris, falsely accused as an enemy alien. Paine, Barlow writes, "is about to return to America, notwithstanding the endeavors of some of his American friends who wish to persuade him to continue longer in this country." The source of worry was Paine's unpopularity. He had caused embarrassment to Gouverneur Morris, the American minister, by urging him to oppose his detention in jail. In addition, Paine had embittered Americans of both parties by the angry criticisms in his *Letter to George Washington* of 1796.

Barlow further reports that "friend Skipwith intends soon to pay you a visit in Virginia." Fulwar Skipwith, an able civil servant of Monroe's own state and a former secretary of legation in France, had been transferred by Monroe, during the trying days of his ministry, to the consulate of the Département de Paris.

The closing comments of the letter reflect the rapid shifts of the French political scene. "The rest of your particular friends whom you left here," it states, "are nearly as you left them in regard to physical & domestic circumstances, but not all of them what you might expect in political principles."

Upon his return to America Barlow established his home near Washington, where he lived the life of a literary man. In 1807 appeared *The Columbiad,* a sequel to his earlier epic — nearly as long and equally uninspired. Beautifully printed by Fry & Kammerer in Philadelphia, it is one of the most impressive examples of early American printing. But Barlow's political career was not yet over. In 1811 President Madison appointed him minister to France. It was on his journey to Poland to meet Napoleon, then on retreat from Moscow, that he died near Cracow in December 1812.

THERESA COOLIDGE

Exhibitions in the Print Department

Hiram C. Merrill and his Contemporaries

MR. HIRAM C. MERRILL, as far as we know, is the last surviving member of the New School of American Wood-Engraving, which was generally considered as existing from 1876 to 1910. Mr. Merrill was born in Boston on October 25, 1866. His art aspirations were manifested at an early age. His hope was to be a painter, but, lacking funds while engaged in art study, he was advised to serve an apprenticeship in wood-engraving with John Andrew & Son, in Boston.

In 1891 Mr. Merrill went to New York, where he free-lanced and engraved a number of subjects for the Harper and Scribner magazines. He later entered Harper's as a full-fledged engraver for both the weekly and monthly publications. His art studies were carried on at the Pratt Institute, Brooklyn, under Herbert Adams, and at the Art Students' League during every spare moment away from the engraver's bench. Mr. Merrill's ambitions were gratified when in 1905, with his friend Leon Guipon, he took a trip to Brittany, where the picturesqueness of the French coastal towns captured his interest to such a degree that, besides obtaining rich material for a number of important paintings, he became an authority on the habits of the people.

His work has been exhibited in the most important watercolor exhibitions in the United States, and has won several awards, among which are a medal for engraving at the Pan-American Exposition at Buffalo, 1901, and the same honor at the Louisiana Purchase Exposition, St. Louis, 1904. So well were the rudiments of art instilled in Mr. Merrill as a young man that after fifty-eight years of interpretive engraving his creative ability has been recaptured. In the past three years (he is now at the age of 80) he has produced eighteen engravings that have received recognition in the foremost shows of the country.

Although wood-engraving was practiced to an extensive degree in England and Europe during the time when the New School was at its height, Philip Gilbert Hamerton, eminent British connoisseur and critic, gave great praise to this group of Americans, who in his estimation far surpassed all other nations in achievement. It might be said that the school was founded by John G. Smithwick and Timothy Cole, whose engravings represent the earliest examples of the New School. Old traditions were discarded for a new arrangement and combination of line, to give a more faithful reproduction of the original work.

It was also at this period, 1875-76, that the greatest influence activating the New School occurred with the advent of photographic transfer of the original subject to the block. Before this time the illustration was drawn upon the wood by the artist; once engraved, the drawing was destroyed. The photographic process preserved the drawing, giving the engraver an opportunity of comparing his work with the original as it progressed, and it was invaluable in making corrections and value adjustments. It had other advantages also, as it gave the artist more liberty of expression by not limiting him to the size of the block. The technique, however, was held within

the limits of an established tradition. Textures and materials were treated with a certain type of line, which was strong and direct, and when once engraved, must not be modified. A result in pure line was the dominating purpose, and cross-hatch was regarded as a misuse of the medium.

Thomas Bewick (1753-1828), a graphic artist of great talent, was the first to recognize the inherent qualities of the wood block as a basis for wood-engraving, through an innovation in technique in the development of the white line method. (This method is fully explained in More Books for November 1946, under the heading "Graphic Arts Processes.")

Alex Anderson (1775-1870) is regarded as the earliest wood-engraver in this country; his work began to appear in various publications after 1790. Following him an English engraver of note, W. J. Linton, first visited this country in 1866, and finally settled here. His strong personality was evidenced in the direct attack of the block, which, though not always a faithful reproduction of the artist's work, often showed much originality.

The most celebrated member of the group was Timothy Cole, who was born in London in 1852, and was brought to New York at the age of five. When his family moved to Chicago, he was apprenticed for seven years in the engraving establishment of Bond & Chandler. The work done there was largely of mechanical subjects, laying a foundation for the extraordinary line which characterizes his technique and for the printing quality of his blocks. Filling various positions in New York after the Chicago Fire, Cole engraved a number of blocks for *Scribner's* (later the *Century*), graduating into the important work of reproducing portraits and paintings. It was at this period of his development that A. W. Drake, art editor, and R. U. Johnson, editor of the *Century,* were persuaded to send Cole to Europe to engrave copies of paintings in famous galleries. He spent twenty-seven years abroad engraving what is known today as the "Old Master Series." In achievement they are unsurpassed, and are collectors' items of great value. He was an expert in obtaining tonal quality, and one of the distinctive features of his work was the introduction of stipple of various sizes and shapes to produce delicate and colorful results.

About 1910 Cole returned to the United States, continuing his work with the *Century,* and also did some private portrait commissions. One of his last engravings was done at the Boston Museum of Fine Arts of El Greco's painting, "Fra Felix H. Palavicino." At this time he posed for a demonstration motion picture, "The Last of the Wood-Engravers," which was shown in the Lecture Hall Series on Graphic Arts in the Library last year.

The work of the artists selected for this exhibition offers an interesting panorama of wood-engraving of the period. Such names as T. A. Butler, E. Schladitz, R. Staudenbaur, F. H. Wellington, Henry Wolf, Gustav Kruell, and others illustrate a wide range of subjects and varied techniques. There are examples of blocks which are the work of several artists, and demonstration panels showing the development of an engraving from the drawing to the final state, also the various tools and materials employed in the process. The prints of Mr. Merrill figure prominently in the exhibition, which gives the visitor an opportunity to compare both the early and the present phases of his work.

ARTHUR W. HEINTZELMAN

Graphic Arts Processes

Etching

THE word "etching" has come down to us from the Dutch "etzen," meaning "to eat." It indicates the actual process by which the line is bitten into the metal plate. Copper has been the metal most successfully used, although the earliest etchings in the first half of the sixteenth century were done on iron, and artists have often tried zinc and aluminum plates.

The highly polished surface of a copper plate is covered with a thin layer of etching ground, composed of various waxes and resins, and impervious to acid. It generally comes in the form of a ball, although there is also a liquid preparation preferred by some. The ball is rubbed over the plate, which has been heated just enough to melt it. The ground is then spread evenly over the entire surface with a dabber, made of cotton wool covered with fine silk and tied to resemble a powder puff. When the ground is thinly laid, it is smoked with wax tapers to blacken the surface, so that the artist may see his lines more clearly. The liquid preparation is composed of the same ingredients, but dissolved in chloroform or ether. The etcher places the copper plate in a porcelain tray, resting it against the bottom and one side; the tray is tipped up, and the liquid is poured from the bottle so that it will flood the plate. The surplus drains to the edge of the tray and may be poured back into the bottle. The plate is left tilted until almost dry, in order to drain as much as possible to the edge. Most liquid grounds do not need to be smoked.

The artist who first wishes to trace his drawing upon the plate may choose one of several methods. He may transfer his design on paper backed with a sanguine or red powder, which may be made by rubbing conté crayon on the back of tracing paper. This outline is laid on the plate, sanguine side down, and traced with a rounded point (taking care not to break through the paper) which leaves the design in red on the black ground. The composition may also be transferred by running the plate and a tracing, placed face down, through the press. This method is used when the etching is to print in the same direction as the original drawing. Many artists, of course, prefer to draw directly upon the ground with the etching needle, using only a few guide lines sketched on the wax with a lithograph crayon. The needle may be either commercially made, or fashioned by the artist himself by fixing a sewing needle firmly into a handle, such as a pen-holder. This last has served many fine etchers.

An etching screen, made by stretching architect's tracing cloth across a wooden frame, is arranged between the source of light and the artist to diffuse the light and eliminate the glare of the metal. As the artist draws upon the plate, the needle cuts into the wax, exposing the copper. Next the back of the copper plate is covered with stopping-out varnish to protect it from acid. It may be used to cover lines that have been drawn through the ground, and later have been found unnecessary.

The biting of the plate may be done in a number of ways, using various acids. The common method is to submerge the plate in an acid bath composed of one-third of nitric acid and two-thirds of water. Other acids are perchloride of iron and Dutch mordant. The use of each of these will result in a different type of biting. The plate is left in the acid bath until the lines to be etched most lightly are sufficiently bitten, usually for fifteen or twenty minutes. These lines may then be covered with the stopping-out varnish, and the plate put back in the acid in order to bite the other lines more deeply. The artist may continue this process as many times as necessary to obtain the relative values he desires. Another method, which requires no stopping-out varnish, is the use of pure acid applied with a feather, controlling the action of the acid with blotters. When the biting is completed, the ground and stopping-out varnish are removed with energine or gasoline. The inking and wiping of the plate are done in the same manner as in line-engraving. The plate is often "retroussaged" in order to give it a richer appearance. This is done by warming the plate and passing a soft linen rag lightly over the lines, bringing up the ink. The paper is usually dampened and left between moist white blotters overnight to be ready in the morning.

An all-rag paper, preferably hand-made, is by far the best. It is more durable, pliable, and brilliant than any other. The old Italian, Dutch, and English papers are particularly fine, and also interesting to study in themselves. An old paper used quite often for fine prints is "verdâtre," which is found in various tones of green. Each plate will need its own special paper to bring out the individual quality in the print. The process of printing is the same as in line engraving.

The purpose of the trial proof is to discover just what has been done on the plate. A proof is often taken when merely the bare outline of the design has been etched; other times, the composition is carried out entirely and there may be no further work needed. As the artist studies his proof, he is able to decide what additions or corrections are necessary. He may draw on the proof itself with pen and ink, or brush, experimenting with several ideas before making the actual corrections on the plate. These touched proofs are often extremely interesting. Sometimes the etcher makes a counterproof for working purposes. The counterproof is an impression taken not from the plate but from a fresh proof, with which it is passed through the press. It is naturally a weaker print than one taken directly from the plate, but its purpose is fulfilled as it presents the design in the same direction as the plate itself. For this reason the artist uses it as an aid in making his corrections and in carrying his work further. In order to make an addition to the plate, the artist must lay a transparent ground, one that enables him to see the lines already bitten in the plate. If it is not possible to obtain this, the regular ground may be used, laid very thinly and left unsmoked. The additions are then drawn and the plate is rebitten. The rebiting may be done in the usual manner, or by applying pure acid with a feather on the newly drawn areas, and controlling the action with a blotter. This may be repeated as often as necessary, and proofs taken whenever desired after removing the ground.

Each print in which a change has been made is known as a "state." The first proof that the artist takes is known as the "first state," and all the im-

pressions taken while the plate is in that condition are "first states." When further changes are made, the print becomes the "second state," and all the proofs taken are "second states." The last state, when published, is known as the "published state." The corrections are made in the same way as in line engraving. Areas may be reduced in value by rubbing them down with charcoal and water or a burnisher. Each print, as it is taken from the press, is stretched onto a flat board with paper tape to prevent it from wrinkling. A proof that has dried may be stretched by redampening and taping down. Very delicate prints are sometimes stretched by placing them between moist white blotters and allowing them to dry slowly.

"Soft ground" is another type of the etching medium. The copper plate is covered with a thin coating composed of the regular ground combined with an equal amount of tallow, usually applied in the ordinary manner. This ground sticks to whatever touches it, and can be removed by this means. The drawing is done on a thin sheet of paper laid over it; and the pressure of the pencil or crayon causes the wax to adhere to the lines. The copper is thus exposed in these areas and the plate may be bitten in the usual way. Because of the grain of the paper and the thickness of the pencil line, the print will have the texture of a crayon drawing. The same methods of stopping-out, making corrections, and rebiting may be applied. If the plate is reground and new lines are to be added, a very transparent paper must be used, so that the artist may see the work already etched. A soft ground plate is printed in the same way as any other etched plate.

MURIEL C. FIGENBAUM

The Book of Battles

THE Second part of the booke of Battailes, by John Polemon, printed for Gabriell Cawood in London in 1587, is a sequel to the compiler's *The book of Battailes,* which had been printed by Bynneman in 1578. The *Second part,* which the Library has recently acquired, is rare, the *Short Title Catalogue* listing only two other copies in America. The volume is a quarto of ninety-four leaves, bound in the original limp vellum. It is adorned with a delicate border on the title-page, a vignette, and ornamental initials. The printing, in a heavy gothic type, executed by T. East for Cawood, is pleasing. It should have satisfied the author, who complains in the preface that the first book of battles "was so maimed, mangled, and marred by the Printer," that he "would neuer acknowledge it for mine owne, but account it a changeling."

But neither does his name appear on the sequel. He seems to be pretty well unknown, and all that can be conjectured about John Polemon — if that was his real name and not adopted from the Greek sage — is that he was a Protestant or at least a sympathizer with the Reformation, as in his book he seems to have drawn by preference from Protestant sources. The volume is a compilation of battle narratives excerpted from contemporary war books, "for the profit of those that practise armes, and for the pleasure of such as loue to be harmlesse hearers of bloudie broiles."

The first three extracts narrate encounters in the Huguenot wars. They are taken from the French historian Lancelot Voisin, Sieur de la Popelinière (1540–1608), the scion of a noble family which became Calvinist. He himself fought as an officer on the Huguenot side with great daring. His *Vraie et entière histoire des derniers troubles* was published at Cologne in 1571, and his *Histoire de France,* brought up to date, ten years later. Polemon's book includes the battle at Dreux between the Prince of Condé, general of the Protestant force, and Montmorency, High Constable of France, general of the Catholic army, fought in 1562; the battle of Saint Gemme in Poitou, in 1570 — probably an eyewitness account; and a battle waged in Hainault, where French forces aided the revolting Low Countries against Don Frederick, the son of the Duke of Alva.

An account of a naval battle in the same war against Spain is taken "out of Cornelio." This is the contemporary Spanish historian Pedro Cornejo, whose *Summary of the Civil War in Flanders* was published in 1577. The story of the battle of Couwenstein Dike, fought between the Prince of Parma and the Netherlands states in 1582, is from another French Protestant historian, Richard Dimoth, who died in 1590. The source for the account of the battle of Lisbon between Antonio, King of Portugal, and the Duke of Alva in 1580 is given as Comes. Natalis Comes is the Latin form for Noel Conti, a resident of Venice and author of a general history of his time.

But perhaps the most noteworthy narrative both for the exactness and fullness which makes it valuable source material and for the fervor with which it is written is that of the famous battle of Lepanto between the Spanish, Venetian, and Papal allies on the one side, and the Turks on the other. Peter Contarini, from whom the account is taken, was probably himself a participant, for seven members of the ancient Contarini family of Venice were known to have fought at Lepanto. The compiler names the story "The Battaile of Pescherias" because, as he explains, it was doubtful if the great naval engagement was actually fought in the Gulf of Lepanto or "in another gulfe neere thereunto." The historian lists the names of the galleys and of the captains commanding these. He records the words of the councils held both by the Allies and by the Turks, and traces the tactics of the fleets minutely. Among the soldiers not mentioned, however, was a vagrant Spaniard who, though fever-ridden, rose and fought at Lepanto, was wounded, and lost one arm. He was destined to excel even Don Juan of Austria in glory: his name was Miguel Cervantes. M. M.

Ten Books

The Stricken Land. By Rexford Guy Tugwell. Doubleday. 1947. 704 pp.

Called "the story of Puerto Rico," this extremely candid record is rather the story of a Progressive devoted to the welfare of a dependent people, battling against reaction on the island and hostility and defamation on the continent. Mr. Tugwell became Governor of Puerto Rico in 1941 and completed his memoirs while still in office, in July 1945. From the beginning the working people had confidence in him, while the so-called "better element"—the sugar interests, the *Falangists,* and their retainers — resisted his efforts for improvement, such as home production of food, government control of power plants, sanitation, and economic planning. The Governor was continually between the two fires of the native legislature and the Department of Interior in Washington. To be sure, in Muñoz, the leader of the people's party, he had a faithful friend, although one who insisted on political rather than on technically competent administrative appointments. In contrast to the *Independistas,* the *Populares* agreed with him on the absolute need for some kind of union with the United States. Mr. Tugwell himself proposed that the Governor should henceforth be elected, and he relates in detail the negotiations in Washington over the revision of the Organic Act (really Puerto Rico's Constitution), which culminated in a bill passed by the Senate in February 1944. He also gives a frank account of the two Congressional investigating committees sent to Puerto Rico as the result of hostile intrigue, both of which came to nothing. Mr. Tugwell has a real understanding for the grievances of the Puerto Ricans who, although citizens, are conscious of inferior status. Toward the close of his administration, Mr. Tugwell could look upon a reformed civil service and budget, an effective Planning Board, an enlarged Development Bank, and other "real gains for efficient government." (*M. M.*)

Shelley. By Edmund Blunden. Viking. 1947. 388 pp.

Probably Mr. Blunden, himself a poet, has natural advantages as a poet's biographer. At any rate, he has written of Shelley with more grace and sympathy than almost any of his predecessors. He takes into account new material discovered since 1940, and the volume gives throughout an impression of factual soundness; yet it is not cluttered with detail. The author has assimilated and interpreted his facts, painting in a vivid background and creating a portrait of Shelley which is for once both attractive and credible. Where he feels doubt about certain sources, he states, he has simply kept clear of them—thus avoiding entanglement with the forged documents exposed recently in *The Shelley Legend.* He does not gloss over Shelley's difficulties with Harriet and Mary and his philanderings with other women, though he is inclined to withhold judgment on some points until further evidence is at hand. But he seems most interested in stressing his artistic integrity and his fidelity to his own philosophy in the midst of trying circumstances. The outline of Shelley's legal and financial problems does much to destroy the ethereal image which has been popular for so many years. "To pass any considerable time in his company, through what is known of him now, is to be persuaded that in intellectual or in active life there was little which was not at his command." (*H. McC.*)

Nelson. By Carola Oman. Doubleday. 1946. 748 pp.

The life of the great English admiral has been told by livelier narrators, but has never been so adequately documented nor so competently related to its historical setting. The story always reads like a drama: the son of a poor clergyman, Nelson became commander of the English fleet, hero of the great battles of the Napoleonic Wars — the Nile and Copenhagen — was made a viscount, and a duke by the

king of Naples, and finally died a hero's death at Trafalgar. The romantic interest is furnished by his love affair with Lady Hamilton, wife of the English ambassador at Naples. This book, however, is more than a biography; it is a detailed history of naval affairs during Nelson's time. That was the England of impressed sailors, fever-ridden crews, naval engagements that depended on wind and weather, when the test of a man's strength lay not in combat but in his ability to wait month after month for the enemy to come out and fight. It was a time, too, when politics required an admiral, even after great victories, to solicit his government with humiliating address to recompense him and his brave companions. With extraordinary grasp of her material Miss Oman has given the background. She is not concerned with Nelson's estrangement from his wife and his long attachment to Lady Hamilton; on the other hand, she offers the original documents — letters, diaries, papers — which establish the disputed parentage of his illegitimate daughter. The tragic circumstances she allows to speak for themselves. The work is sometimes repetitious, for the author seems to have felt bound to present all her evidence. However, the resultant picture is entirely authentic, the character of Nelson more real than in the earlier, romantic biographies. (*R. E.*)

The Scot in History. By Wallace Notestein. Yale Univ. Press. 1946. 371 pp.

What is the national character of the Scot? Was he naturally thrifty, dour, uncompromising, or have historical circumstances developed that side of his personality? Professor Notestein, in an interesting and provocative study, has attempted to answer that question. The story of Scotland is one of lost causes. The children are reared on tales with unhappy endings: William Wallace, betrayed and hanged; the Bruce, a fugitive in a cave; Bonnie Prince Charlie, in exile. Might such experience not leave a permanent sense of tragedy and frustration in a people? The Reformation in Scotland combined the rigidity of Calvin's system with the intensity of John Knox's passionate nature. Moreover, the humanism which enlightened and moderated the movement in other countries did not reach Scotland to any considerable extent. The Reformation, the author asserts, changed the easy-going, unruly Scot into the disciplined, sober man of later history. England had her share in moulding her northern subjects, too. By violence she subdued them, by legal act absorbed their parliament, while in literature she paid them gratuitous insults. Is it any wonder that a defensiveness appears as compensation? On the other hand there were achievements. The list of distinguished names in the chapters on the eighteenth and nineteenth centuries is cause for pride: Hume, Adam Smith, Hutton, Smollett, Robertson, Watt suggest their quality. The study is at its best when it deals with major historical movements and their probable effects. The author is, he admits, on less certain ground in contrasting "traits inborn" with "traits induced." This is a subject for the sociologist and in the preface Professor Notestein states his limitations in the field. Though the conclusions are frankly tentative, the opinions of so eminent a historian command respect and invite controversy. (*R. E.*)

Readjustment or Revolution? By Alanson H. Edgerton. McGraw-Hill. 1946. 238 pp.

As director of the National Guidance and Evaluation Studies, Professor Edgerton has used information and opinions collected from tens of thousands of returned service men and women, war workers, and youth of school and college age to appraise both the employment situation and the educational needs of the country. Fourteen million veterans have to adjust themselves to civilian life, including the more than two million who have been discharged with physical and mental disabilities; and eighteen million temporary war workers have to face changes of occupation. The fact that even in the "near-depression" year of 1939–40 more than a quarter of a million jobs went begging indicates the inadequate correlation of training with occupational needs. Modern industry demands flexibility—the ability to shift from one tech-

nique to another, or to combine various activities. Rigid technical training and over-specialization must be avoided if schools, colleges, and vocational schools are to benefit the youth of today. The author emphasizes also the importance attached to "personality." All ex-servicemen and women should have access to a community center for interviews. (*M. M.*)

Touched with Fire. Edited by Mark DeWolfe Howe. Harvard. 1946. 158 pp.

THE Civil War letters and diary of Oliver Wendell Holmes, Jr., were brought to light last winter by Mr. Howe, the Justice's official biographer. As they had been presumed to be lost, their discovery was a pleasant surprise. The letters run from May 1861 to July 1864; the diary covers the Wilderness Campaign, the Battle of Spottsylvania, and the assault on Petersburg. Some pages from an earlier diary, inserted by Holmes himself in the manuscript, describe his rapid impressions when he was wounded at Ball's Bluffs. They are important documents, not in relation to the War or even the 20th Regiment, but for the light they throw on a formative experience of one of the most liberal minds in America. These pages reveal the thoughts of a young man at war and the changes that war brings to those that are in the midst of the fighting. Throughout Holmes was convinced of the rightness of the cause for which he fought, but whereas at first he went forward eagerly to battle, towards the end only his sense of duty sustained him through the tragedy, boredom, and horror of the fighting man's life. The letters are marked by a great affection for his mother, though also by some impatience with his father's opinions, particularly when the elder Holmes misunderstood his decision to resign from the regiment. (*S. W. F.*)

The Art of the Mystery Story. Edited by Howard Haycraft. Simon and Schuster. 1946. 545 pp.

MR. HAYCRAFT, who five years ago produced the first history of detective fiction, has now compiled an anthology on the writing of mystery stories. He begins with essays like Chesterton's "Defence," written in 1902, "probably the first serious and perceptive application of the critical method to the genre," and a section on "The Rules of the Game," among them Father Knox's famous decalogue. Then there is a group of articles on special aspects of the "whodunit" trade, such as the spy story, the "hard-boiled" type, the locked-room puzzle (ably analyzed by Dr. Gideon Fell), publishers' problems, and the difficulties of adapting book plots for the screen or radio. "The Lighter Side of Crime" is devoted to satirists on the art, perhaps the best being Ogden Nash and Stephen Leacock; while "The Critics' Corner" very sportingly includes Edmund Wilson's now classic "Who Cares Who Killed Roger Ackroyd?" and two professional critiques on the dubious medical and legal information too often found in mystery fiction. Some of the more than fifty contributions might have been omitted, since most of the detective-story audience would probably rather read mysteries than read about them. But in spite of its length the book is both diverting and informative. (*H. McC.*)

The Journals and Letters of the Little Locksmith. By Katharine Butler Hathaway. Coward-McCann. 1946. 395 pp.

THREE years ago *The Little Locksmith*, published a few months after its author's death, aroused wide interest by its fine sensibility, beauty of style, and its revelation of an altogether unusual personality. Katharine Butler Hathaway was a native of Salem who, apart from a short period in Castine, Maine, and a year or two abroad, lived in Boston. Deformed of body, she spent her childhood in bed confined by a mechanical apparatus, and for the rest she hung on to life by sheer will. Yet she possessed a great appetite for living, a desire for adventure, and an insatiable curiosity which drove her on, until finally she found rest in a simple religious devotion. *The Little Locksmith* showed a consummate literary artist, who could depict her experiences, physical as well as emotional, with an uncanny precision. The letters which make up the larger part of the present volume — and which indicate long accounts of a winter in Paris, a sum-

mer in the French Alps, and a visit to Majorca — were written to Catharine Huntington, her closest friend, and to her brother Warren, to her physician, and to the Japanese artist Toshihiko. The book contains also brief excerpts from the journals. The latter particularly are studded with gems. Here is one of her jottings: "The sense of disaster in the child, like a sixth sense — awareness of the element of disaster in the universe — that most people take for granted only to shudder at it when it happens near by — and forget the rest of the time." Mrs. Hathaway kept her balance to the end, mastering her deep suffering and fleeting impressions with the same firmness, a combination of delicacy and strength. She was in no sense "quaint." Emily Dickinson should be suppressed, she once playfully wrote, perhaps unconsciously fearing comparison with the Amherst recluse. She had also an admirable talent for drawing; a number of her pieces are reproduced in the volume. On the last two pages is printed Catharine Huntington's beautiful poem "The Beloved House." (*Z. H.*)

Old New England. By Barrows Mussey. A. A. Wyn. 1946. 128 pp.

This pictorial record of New England history has the charm and vitality which only old woodcuts can convey. The illustrations, selected from nineteenth-century books and magazines, have a wide variety: buildings, street scenes, rivers, boats, landscapes, horses, machinery, etc. In the story of the early years the author touches only the high spots, but later the treatment becomes more detailed. The comments, interspersed with excerpts from contemporary sources on New England character, are lively. The combination of text and pictures makes an interesting volume for the general public and a useful one for artists. The final chapter, "The Eyes of New England," contains notes on the artists and engravers, and may be supposed to be a bibliography. However, Mr. Mussey has failed to include *Gleason's Pictorial* (later changed to *Ballou's*), a work from which he has drawn a large portion of his material. Some of the best wood engravers of the time contributed to this periodical, which furnishes a rich pictorial mine of American history during the years 1850 to 1859. (*H. S.*)

Serge Koussevitzky. By Hugo Leichtentritt. Harvard. 1946. 199 pp.

Readers of this bulletin are familiar with Dr. Leichtentritt's views on modern American music from his remarkable essay published in the November and December 1945 issues. In the present stimulating study he examines the important part which Dr. Koussevitzky and the Boston Symphony Orchestra have played in the development of American music. From his very start in 1924 the new conductor sought out American works, offering in his first season six such compositions. In February 1925 he performed the Symphony for Organ and Orchestra by Aaron Copland, a new score by an unknown young man. Since then the works of George Gershwin, Roy Harris, Walter Piston, Randall Thompson, William Schuman, and others have been steadily on his repertoire. In all, under Dr. Koussevitzky's leadership, the Orchestra has played more than a hundred and fifty American works, including the *premières* of sixty-six. Dr. Koussevitzky has also benefited music by commissioning works which might otherwise have not been written, such as Howard Hanson's Romantic Symphony. For Dr. Koussevitzky's art as a conductor the author has the highest admiration. "It takes a Koussevitzky," he remarks, "to extract from the Orchestra that famous Boston fortissimo, brimful of brilliant sonority, strong as a thunderclap, yet flexible and noble in quality of sound; or its counterpart, a pianissimo like a thin thread of shining silk, yet like a nerve, vibrant with the breath of life." By instinct the Boston conductor invariably grasps the fundamental points of any style. "It is hardly possible to decide," the author writes, "whether he excels more in German, Russian, French, or American music." Dr. Koussevitzky has embodied his social and educational ideals in the Berkshire Symphonic Festivals and the Berkshire Music Center at Tanglewood. His aim, to quote his own words, is "to bring the wide masses closer to music." (*M. M.*)

Library Notes

The Petition of Four New Hampshire Towns

DISAGREEMENT over property rights in New Hampshire arose early through the uncertain legality of claims to this territory. Sir Ferdinando Gorges was the founder and president of the Council of New England at Plymouth, established in 1620 "for the planting, ruling, and governing" of the region. His friend, Capt. John Mason, joined the Council and, being enthusiastic about the American colony, in 1621 procured a grant from it of all the land from the river Naumkeag, now Salem, to the Merrimack. The following year he and Gorges together received a grant of the land between the Merrimack and Sagadehock rivers, extending back to "the great lakes and river" of Canada. In 1629 the Council, "for the better furnishing and furtherance of the plantations in those parts," deeded to Capt. Mason "all that part of the mainland in New England lying upon the sea-coast, beginning from the middle part of the Merrimack river, and from thence to proceed northwards along the sea-coast to Piscataqua river." This included all the intervening terrain for a distance inland of sixty miles, "which said portions of land . . . the said Captain John Mason, with the consent of the President and Council, intends to name New Hampshire." The deed was never confirmed by the Crown, nor were any powers of government granted to him.

In the next half century settlements were established there, the new arrivals paying a small fee to Mason's agents, but after his death the property was not at once secured by his heirs. Moreover, owing to the difficulties of self-government, the local communities — chiefly the towns of Dover, Portsmouth, Exeter, and Hampton — in 1641 formally joined the Massachusetts Bay Colony.

In 1675 the heirs of Mason once more renewed the claim to his property. The King was persuaded to send out an agent, Edward Randolph, to investigate the matter. The man met with hostility from the Massachusetts Governor, John Leverett, and so he deliberately misrepresented the facts. He reported upon his return that the people of New Hampshire longed for a separation from Massachusetts. Thereupon the Bay Colony hastily sent out two agents of its own, William Stoughton and Peter Bulkeley, to present the case to England.

Fifteen months later the colonists sent an appeal to London, reviewing the history of the case. A contemporary unsigned copy of this, which may have been on file there, has recently been acquired by the Library. No mention is made of the body to whom it was addressed, but as there is a reference to such a paper in the Acts of the Privy Council for January 23, 1678, it seems likely that the colonists appealed to the Committee of Trade and Plantations, which was a part of the Privy Council.

First the writers discuss the early settlement of the territory: "The whole Tract of New England," they state, "was granted to 40 Persons Lords and others by the name of the Councill of New England Established at Plymouth . . . Mr. Mason pretends to the Soyle and Government of the Province of New Hampshire in which are the Townes of Dover, Portsmouth, Exeter and Hampton by Grant from the said Councill." As to their present position, they point out that the whole matter was referred to the Chief Justices, who "after a solemne Heareing of Councell on all sides Reported unto his Majesty that as to the Right of the Soyle of the Provinces of New Hampshire and Mayne they could give noe Opinion." Regarding Mason's rights, they affirm that "Theire Lordships and indeed his owne Councill agreed he had none."

Finally the colonists set forth their request — namely that the King continue the territory under the Government of the Massachusetts Colony.

They advanced the following reasons:

1. For that the Inhabitants of those ffower Towns desire it;
2. For that the Government thereof is vested in his Majesty, neither the said Company nor Mr. Mason haveing Right thereto;
3. That a Government on the place is absolutely necessary for prevention of distraction among themselves and violence from abroad;
4. That noe other Government can soe conveniently protect and Governe them without oppression to the Inhabitants or Charge to his Majesty.

No reply was received for two years. At last Charles II decided to divide the two areas. On September 18, 1679, was established a separate authority over New Hampshire. A president and council were appointed to rule it as a royal province. T. C.

The First Poems of Robert Bridges

A LONG span of years elapsed between the shy appearance of a first volume of *Poems* by Robert Bridges, "Batchelor of Arts in the University of Oxford," in 1873 and the publication of *The Testament of Beauty,* the late poet laureate's most admired work, on his eighty-fifth birthday in 1929. Of the first volume, published in London by Basil Montagu Pickering, the Library has recently acquired a copy [*A.1157.9]. Although the little book was favorably reviewed by Andrew Lang, the poet refrained from publishing anything more than ephemera under his name for the next ten years. If one may give credence to a pencilled note on the inside cover of the Library's copy, the book was suppressed, probably because the poet later felt that this first gathering of verse was lacking in originality.

Most of the poems were written between the summers of 1872 and 1873, although three are dated from the late sixties. The book is dedicated to Harry Ellis Wooldridge, a connoisseur of art, music, and literature, who became Slade Professor of Fine Arts at Oxford. Bridges spent half of 1874 with Wooldridge in Italy, and afterwards made his home with him for a time in London. About twenty years later they collaborated in compiling the *Yattendon Hymnal.*

The poems, which have no titles except such as designate their forms, seem to have been largely exercises—though graceful and generally successful ones—in prosody. The poet evidently took pleasure in feminine rhymes—perhaps as a result of his intensive study of German.

The Library's copy bears the *ex libris* of the publisher Elkin Mathews. On the fly-leaf is pasted a letter addressed to him, dated from Yattendon on December 18, 1895, in which Bridges requests to have a copy of Laurence Binyon's new volume of poems sent "when it is out." He probably referred to *The Praise of Life,* 1896, the fourth book of the poet and art critic who died in 1943. M. M.

The Last Days of Pompeii

WHILE he was tavelling in 1833 for his health, a picture of doomed Pompeii at the Brera Gallery in Milan struck the fancy of Edward Bulwer-Lytton. He was aroused to visit the ruined city and plunge into research there. The result was *The Last Days of Pompeii,* printed in three volumes in the early autumn of 1834. The publisher, Richard Bentley, is distinguished for his improvements of type and format at a period of almost uniform mediocrity in English printing. The copy which the Library has recently acquired is in the original gray boards with the labels intact.

Since the appearance of *Falkland,* his first novel, in 1827, fame had come to the author, in years which saw the publication of a number of novels, including *Devereux, Paul Clifford,* and *Eugene Aram,* besides essays and poetry. The novel, although bright in tone, had been composed during the first of the clashes which wrecked Bulwer's marriage. Scott's influence upon him is evident, although Bulwer maintained that the Waverley novels were merely "picturesque," whereas his own were "intellectual." He dedicated the

work to Sir William Gell, an archaeologist resident at Naples, who guided his preliminary studies. In a preface of twelve pages, he explains his style, and claims that no one has yet produced a successful tale of the classical period.

The book was received with immense enthusiasm. Isaac Disraeli, the father of Lord Beaconsfield, expressed the general feeling: "Your last work," he wrote to the novelist, "is the finest and the most interesting we have had for many years." The author was astonished. "It is no great favourite of mine," he informed a friend. "I could not be egotistical enough in it, and while I wrote it I was longing for a confessional." And later he admitted: "I have always found that one is never so successful as where one is least sanguine. I fell into the deepest despondency about *Pompeii*." But if the novel did not please him, with his readers the case was far different.

A revised edition of *Pompeii* was produced in the following year. Interest in it abroad was awakened because pirated editions of Bulwer's earlier novels had had large sales; translations into French and Italian were published in 1836. Finally, owing to the book, the age of Rome became a popular setting with writers and countless new pilgrims visited the city. T. C.

American Jewry in the 'Sixties

ISRAEL JOSEPH BENJAMIN, born in 1818 in Moldavia, adopted his last name after Benjamin of Tudela, the Jewish Marco Polo of the twelfth century, obviously because he wished to emulate him. Two motives, as he explains, determined his explorations—a native fondness for geography, and a strong desire to seek out his coreligionists. It was this spirit that made him search for the Lost Ten Tribes of Israel in Asia and Africa. Having published the results of his eight years of travel, he decided, before resuming his Oriental researches, to journey through America. He arrived in New York in July 1859 and embarked on his return voyage in March 1862.

His indefatigable travels and sharp observations form the contents of the two-volume work, *Reise in den östlichen Staaten der Union und San Francisco* [**G.309.211], privately printed in Hannover in 1862, with the endorsement of Alexander von Humboldt and other scholars. The first volume begins with New York and discusses general American characteristics, but is given over mostly to California. The second volume describes the interior of California, the north-west, and finally the deserts and the land of the Mormons. The work, readable and abounding in information, is valuable chiefly for the detailed histories of the Jewish congregations in the United States.

The author was critical of American life, particularly of American women. He attributed the ills he observed to the frantic pursuit of money and to the lack of thorough scholarship. Two years after his return to Europe, though honored by princes, he died exhausted and poor. M. M.

Brigham Young to a Prospective Convert

THE Library's original material relating to the Mormons includes a copy of the first edition of *The Book of Mormon,* Palmyra 1830, and the July 3, 1844, issue of the *Nauvoo Neighbor,* in which the arrest and death of Joseph Smith are described. A recent addition is a letter by Brigham Young, the second great figure of this religious sect. Writing from "Great Salt Lake City" on January 9, 1865, to George D. Eldridge, of Skowhegan, Maine, who had inquired as to how he could obtain a copy of *The Book of Mormon,* Young gave the address of one of the Elders of the Church in New York. Then he continued:

"We are desirous that our principles should be investigated by all men, and for this we send our Missionaries forth to the people. We know that the fullness of the Everlasting Gospel has been restored to the earth with its gifts and blessings, and the power and authority to administer the ordinances thereof, and of these things we boldly testify in all solemnity."

Brigham Young was himself the most successful of the Mormon missionaries.

In 1839 he even went to England to preach. During the first decade of the church's establishment in Utah no less than seventeen thousand converts flocked there from abroad. By 1865, the date of the above letter, the church had changed from a loosely formed hierarchy to a solid fiscal and social organization. **T. C.**

Lowell Lectures

THE course of eight illustrated lectures on *The Unsolved Problems of Astronomy,* under the direction of Harlow Shapley, Ph.D., Director of the Harvard College Observatory, will be continued on Tuesdays and Fridays at eight o'clock in the evening, as follows:

7. Tues., Feb. 4. *Stellar Variability.* By Cecilia H. Payne-Gaposchkin, Ph.D., Phillips Astronomer, Harvard University.

8. Fri., Feb. 7. *The Universe of Galaxies.* By Harlow Shapley, Ph.D., Director of the Harvard College Observatory.

A course of eight lectures illustrated by a chorus of Harvard and Radcliffe students and members of the New England Conservatory Orchestra, on *Choral Music of the Renaissance and the Baroque,* by G. Wallace Woodworth, A.M., Professor of Music, Harvard University.

Mondays and Thursdays at five o'clock in the afternoon, beginning Monday, February 10.

1. Mon., Feb. 10. The Renaissance in Music. Gothic inheritances. Basic principles of structure and texture. The new spirit and the first master, Josquin des Prés.

2. Thurs., Feb. 13. The Golden Age. Palestrina, Lassus, Victoria.

3. Mon., Feb. 17. Tudor Church Music. Thomas Tallis, William Byrd. The Dutch internationalist, Sweelinck.

4. Thurs., Feb. 20. Italian Madrigal, French Chanson, German Lied.

5. Mon., Feb. 24. The English Madrigal.

6. Thurs., Feb. 27. Renaissance to Baroque. Venice, San Marco, and Giovanni Gabrieli. Instruments and voices. Sacred symphony and ecclesiastical concerto. The convergence of the Italian and German streams. Heinrich Schütz.

Lectures and Concerts

LIFE in French Literary Circles. Simone de Beauvoir, professor of philosophy, writer, and playwright. 3.30 Sun., Feb. 2.

The Great Lincoln Collections and What Happened to Them. J. L. McCorison, Jr., Regional Director of the National Conference of Christians and Jews. 8.00 Thurs., Feb. 3.

Contemporary American Poets. William Stanley Braithwaite, author and anthologist. 8.00 Sun., Feb. 9.

The Making of a Dry Point. Illustrated. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 8.00 Mon., Feb. 10.

Speech. Dr. Delbert Moyer Staley, President and founder of the Staley College of the Spoken Word. 8.00 Thurs., Feb. 13.

The Dream of the French Cathedrals. Illustrated. J. David Townsend, lecturer, writer, and traveler. 8.00 Mon., Feb. 17.

Discovery at Walden. Illustrated. Roland Wells Robbins, poet and lecturer. 8.00 Thurs., Feb. 20.

The French Press. Jean E. Lagrange, assistant North American manager for Agence France Presse. 3.30 Sun., Feb. 23.

The Making of a Lithograph. Illustrated. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 8.00 Mon., Feb. 24.

15,000 Miles in a Modern Covered Wagon. Illustrated. Stewart Anderson, lecturer. 8.00 Thurs., Feb. 27.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 3

Contents

	Page
THE FRENCH CAPTURE FORT BULL (*with facsimile*) By Honor McCusker and Caroline B. Bourland	83
A RUSSIAN DAUMIER (*with facsimile*) By Nicolas Slonimsky	93
LITHOGRAPHS BY HENRI TOULOUSE-LAUTREC By Arthur W. Heintzelman	98
GRAPHIC ARTS PROCESSES: DRY POINT By Muriel C. Figenbaum	100
HARVARD LIBRARY BULLETIN	102
TEN BOOKS: SHORT REVIEWS	
Harold Dean Cater, *editor: Henry Adams and His Friends*	103
Paul M. Angle, *editor: The Lincoln Reader*	103
Sir Samuel Hoare: *Complacent Dictator*	104
D. W. Brogan: *French Personalities and Problems*	104
David L. Cohn: *This Is the Story*	104
Wulf Sachs: *Black Anger*	105
Charles A. Madison: *Critics and Crusaders*	105
Vilhjalmur Stefansson: *Great Adventures and Explorations*	105
C. E. Kenneth Mees: *The Path of Science*	106
Curt Sachs: *The Commonwealth of Art*	106
LIBRARY NOTES	
International Book Illustration	107
Missionary Reports from New England	107
The Sarum Missal, London 1555	107
Lectures and Concerts	108
Lowell Lectures	109
LIST OF RECENTLY-ACQUIRED BOOKS	110

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More Books

The Bulletin of the Boston Public Library

MARCH, 1947

The French Capture Fort Bull

IN April 1941 More Books described a unique Portuguese pamphlet on the siege of Louisbourg in 1758. The Library has now added to this an equally interesting booklet printed in Lisbon two years earlier, dealing with the French capture of Fort Bull — a frontier garrison near the present Rome, New York — in March 1756. It is entitled *Relaçam do Combate, que tiverao os Francezes com os Inglezes . . . e tomado do Forte Bull* (*An Account of the Battle between the French and the English . . . and the Capture of Fort Bull*). Below the verbose title is a stiff little woodcut of a fortress, certainly as unlike an American blockhouse as it could well be.

The invasion of Minorca marked the beginning of the Seven Years' War, the struggle between France and England which so deeply affected Europe and which decided the possession of the American continent. The British declared war formally on May 18, 1756; but it was an old story to colonial pioneers by that time. For over a year refugees from the frontier settlements, which were practically defenceless against serious Indian attack, had been streaming eastward to better protected areas. Massachusetts — indeed all New England — contributed heavily in both money and men to the campaigns which were organized in reprisal. In August 1755 William Shirley, governor of Massachusetts, was appointed commander of the British forces in the colonies. He planned four expeditions: one to assemble at Oswego, to move from there against the French Forts Frontenac, Niagara, Presque Isle, Le Boeuf, and Detroit; another, to march against Fort Duquesne in Ohio; a third, to erect a fort at Crown Point; and the last, to go up the Kennebec and down the Chaudière to Quebec. Unfortunately these projects came to nothing, largely because of provincial jealousy and the efforts of Shirley's personal enemies, whose pressure on the government brought about his recall in the spring of 1756.

At the time of his appointment in 1755, however, Shirley was himself camped at "the Great Carrying Place at Oneida," i.e. the portage between the Mohawk River and Wood Creek, which flowed into Lake

Oneida. This portage was a vital point in the line of communication between Albany and Oswego on Lake Ontario, and was guarded at the river by Fort Williams and at the creek by Fort Bull. The governor was then on his way to strengthen Oswego. the importance of which he fully appreciated. Writing to Sir Thomas Robinson, one of the English secretaries of state, he summed up the situation admirably:

> The securing of Oswego is of the last Importance, as it affords the only opening, the English have to any of the great Lakes, the only Trading House they have with the Western Indians, and the only Fort and Harbour, which his Majesty hath upon the Lakes for the Protection of his Vessels, so that it is as much the Key of these Lakes and the Southern and Western Country lying round them, to the English, as Nova Scotia is of the Sea Coast and Eastern parts of North America; and the loss of it to the French (from whom it would be extremely difficult to retake it) must not only make them absolute Masters of the Navigation of all these Lakes, and Trade upon them . . . but let them into the Heart of the Country inhabited by the Six Nations . . . ; and in such Case we have the greatest reason to expect, the French will very speedily have a strong Fort upon the Great Carrying Place at the Head of the Mohawk's River which would be soon followed by the loss of Albany and Hudson's River; the Consequence of which must in a short time prove fatal to the whole Province of New York.

Shirley was right to be disturbed. He did his best to reinforce the post, but the fortifications were still weak, and his successors in command apparently did not think the matter so urgent. Hence the destruction of Fort Bull on the following March 28 was an important step in the French progress towards the Mohawk Valley, since it cut Oswego's supply line. By May the woods were infested with enemy Indians, while in the meantime Montcalm had arrived from France with two new battalions of regulars. In late July he began to advance down Lake Ontario, and on August 14 the French occupied the fort of Oswego, thus gaining control of the entire lake. It was a severe loss, regarded by some in England — Horace Walpole among them — as "ten times more important" even than Minorca with its great harbor and fortress.

The Portuguese journalist has a fine flamboyant style, and his narrative differs in some respects from more official versions. The New York *Mercury* for April 5, 1756, wrote: "By an Express that arrived here on Friday last, from Albany, we are told, that a Number of French & Indians had attacked Lieutenant Bull, and 30 Men, that were posted at the upper End of the Great Carrying Place; that he, & some of his People were killed, and a small Store, with some Provisions in it, burnt; and that they were in Pain for some of their Battoes, which they feared were cut off by the enemy."

The report in the French archives in Paris presents the battle as a simple problem in military tactics:

On the 27 March 1756 at four o'clock in the morning, the detachments commanded by M. de Léry, Lieutenant of the Colonial troops, commenced their march, very much weakened by the fatigue they experienced during fifteen days since they left Montreal, for they were two days entirely out of provisions. At half-past five they arrived at the road to the Carrying place, and the scouts in advance brought in two Englishmen who were coming from the fort nearest to Chouaguin [Oswego] . . .

These prisoners stated that the Fort, this side of Chouaguin, was called Bull, having a garrison of 60 soldiers, commanded by a lieutenant, that there was in this fort a considerable quantity of munitions of war and provisions; that the fort was constructed of heavy pickets, 15 to 18 feet above ground, doubled inside to a man's height, and was nearly of the shape of a star; that it had no cannon, but a number of grenadoes which Colonel Johnson had sent on intelligence being communicated to him by the Indians of our march; that the Commandant of this Fort was called Bull; that 15 batteaux were to leave in the evening for Chouaguin; that at the moment sleighs were arriving with 9 batteaux loads; that the fort on the Corlear side, at the head of the Carrying Place was of much larger pickets and well planked, having four pieces of Cannon and a garrison of 150 men, comanded by Captain Williams, whose name the fort bore; that they did not know if there were any provisions in the fort not having been in it.

A few hours after picking up this indiscreet pair, the savages captured the provision sleighs, whose drivers added that a hundred men had arrived to reinforce the fort. One man escaped to Fort Williams, however, so that Léry decided to attack before he could be attacked himself. At this point his Indian troops opposed him, announcing piously that since the Master of Life had freely bestowed on them enough English meat to last to their next stopping place, to risk another affair would clearly be contrary to His will; if Léry was bent on destruction he could take the French with him. A few drams of brandy, however, persuaded a number of them to join the expedition.

On approaching the fort, Léroy ordered his men to move straight forward without noise, and seize the guard at the entrance; but some of the Indians let off a war whoop, and the gate was closed before the French could carry it. As the report continues, "M. de Léry set some men to cut down the gate, and caused the Commandant to be summoned to surrender, promising quarter to him and all his garrison; to which he only answered by a fire of musketry and by throwing a quantity of grenades . . . Great efforts were made to batter down the gate, which was finally cut in pieces in about an hour. Then the whole detachment with a cry of *Vive le Roi* rushed into the Fort and put every one to the sword they could lay hands on. One woman and a few soldiers only were fortunate enough to escape the fury of our troops." (One of these survivors was Robert Eastburn, who was held prisoner by the Indians for more than a year, and whose moving narrative of his captivity, now extremely rare, is in the Library.)

The French attempted to throw the fort's powder into the creek, but one of the magazines had caught fire, and they had barely time to retire before the whole supply blew up, destroying the fort completely and even wounding two men at some distance from it. Early next morning they retreated towards Canada, having been informed that General William Johnson was on the march against them.

Probably the French account is accurate, since it was an official report, while the Portuguese pamphlet is frankly a journalist's effort. Strategic as its position was, Fort Bull was scarcely "one of the best forts the English held in America"; Parkman, indeed, calls it "a mere collection of storehouses surrounded by a palisade." Moreover, ten cannon and six mortars would have been unusually heavy armament for such a post, and a hundred and twenty men a large garrison (these forts, according to Shirley's own statement, normally averaged from twenty to seventy men). According to the French, the siege did not last twelve days or even one — nor could it have done so, probably, since the attackers were out of provisions when they arrived, and even the captured sleighs could not have fed four hundred men for nearly a fortnight. The governor's noble speech preferring death to dishonor is in all likelihood pure fiction; certainly it does not sound like the customary language of British lieutenants. Furthermore, the attack was a surprise and, far from sending a trumpeter to demand surrender, de Léry was furious with the whooping Indians who gave it away. However, all these frills were in the interest of a ready sale, and to judge from the present rarity of the little tract, it found one.

The rest of the pamphlet is more soberly written. Nothing has been discovered about the skirmish between the *Josefa* and the *Marianna,* or about the two captured French sloops which the Portuguese author mentions. But it was probably quite true that the English had taken over two hundred and thirty French prizes, since as early as October 1755 a London correspondent had written to New York that "we have near 170 French ships in our Harbours, their Value considerable."

The Minorcan section is also strictly factual. The articles of surrender which it quotes include nearly all the important stipulations, and apparently supplement an earlier publication from the same press, now lost. On June 28, 1756, St. Philip's, the fortress protecting Port Mahon, fell after a siege which had lasted six weeks. Admiral John Byng, sent with thirteen ships to aid the defending garrison, had engaged a French squadron and fought a heavy battle, but failed to relieve the island. Shortly afterward he was sentenced to death by court-martial. The verdict was one of the most hotly disputed decisions ever pronounced. Voltaire and the Duc de Richelieu, commander of the French forces on Minorca, protested against it. The court-martial itself recommended mercy, and all England was in a storm; but the Ministry and the

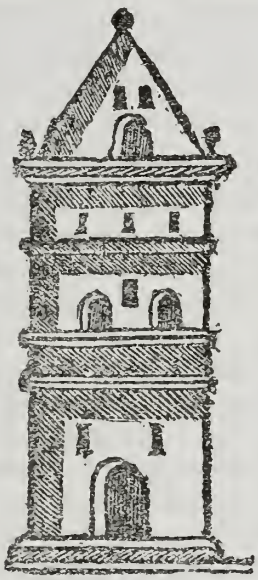
RELACAM
DO
COMBATE,

que tiveraõ

OS FRANCEZES COM OS INGLEZES,

Aonde ſe referem as proezas, que eſtes tem feito; com algũas noticias da América, e tomada do Forte Bull.

E ſe dá cabal noticia do rendimento da Praça de Porto Mahon, expondo-ſe, e declarando-ſe alguns Capitulos de ſua entrega, que por falta de noticias ſe omittiraõ na primeira Relaçaõ e outras couſas notaveis.



LISBOA:
Na Officina de DOMINGOS RODRIGUES.
Com todas as licenças neceſſarias. 1756.

Title-Page of a Pamphlet on the Capture of Fort Bull, Lisbon 1756

King would not relent, and the Admiral was shot on March 14, 1757. Yet, though a writer in the *Gentleman's Magazine* for July 1756 characterized Minorca elegantly as "that pearl in the British diadem, whose value can only be estimated by its consequences," those consequences were in fact not so dire as might have been supposed. The island had a certain value as a naval base and as a harbor for the Mediterranean trade; but its surrender did not much affect the conduct of the war. The British empire in North America was a stake immeasurably greater.

Since the pamphlet appears never to have been translated, it has been rendered into English by Miss Caroline B. Bourland, Professor Emeritus of Spanish at Smith College. Her translation follows.

HONOR McCUSKER

ACCOUNT OF THE BATTLE which took place between the French and the English, in which are told the brave deeds performed by the latter, with some news of America and the capture of Fort Bull. Together with complete information on the surrender of the stronghold of Port Mahon, which discloses and makes public some of the articles of its capitulation, omitted in the first account because of lack of advices and other notable things. Lisbon, In the Office of Domingo Rodrigues. With all necessary licences. 1756.

THE events of war have always been of doubtful issue, and its victories equally uncertain, since fortune does not always accompany valor, and it is luck even more than valor that many a time changes the scene, turning the glory of the conqueror into the wretchedness of the prisoner or the conquered. The element of chance becomes even more powerful when the struggle is between warlike enemies skilled in the use of arms; because if equality in skill and courage leaves the outcome of battle undecided, it is eventually determined by the decree of fortune or the occurrence of some casual incident. History records many examples of such reversals. But there is no need to recall episodes of the past, when in our own times we have positive evidence of the truth of the aforesaid; for in the short period since the declaration of war between France and England there have been various events in which those who had been conquerors at first, ended by being conquered, and vice versa, without either of these valiant nations suffering any loss of prestige because of her experience of adverse fortune.

But while these things are universally true of battles, they are especially typical of engagements at sea, because in these victory depends not only upon

the spirit and courage of men, but also upon favoring winds and the condition of the waters, the slightest breeze being sufficient to frustrate the greatest effort, the greatest daring and the greatest care, as is shown in some incidents of recent occurrence between these two nations both in America and in Europe, which we shall now relate.

It was in America that the present dissensions and discords had their origin, and there too that up to the present the most hostile actions have taken place. America has been the scene of continual assaults, ambuscades, and surprise attacks carried out in spite of the burning heat of the sun and the intense cold of winter, which have alike been powerless to separate these two enemies. And such has been the progress made here by the French arms, that England has been almost afraid she would lose all her American possessions. She has recently lost to the French in America three forts — the Giant, the Krevelrs [*sic*], and the Royal George — which had nineteen pieces of cannon and a garrison of two hundred and fourteen men. But the case that most deserves attention is that of Fort Bull, which follows: Monsieur Lery was sent with 600 men, Europeans and natives, to capture Fort Bull, which was one of the best forts the English held in America. It was a regular structure defended by ten pieces of cannon and six mortars, and garrisoned by sixty Englishmen and sixty Indians, all trained soldiers, skilled in the use of arms. Upon his arrival Lery sent a trumpeter to notify the Governor to surrender the aforesaid fort, to which he replied like the valiant man he was, that his enemies would take the fort only over his dead body; that he and the others who were there were ready to defend their honor and credit to the last drop of their blood, and that Lery could rest assured the only possible decision was by force of arms, since assuming that the defenders were equal in numbers to the enemy, they supposed themselves to be the same in courage.

The messenger returned with this reply, which being received by the besiegers, who considered themselves superior, there began an obstinate attack and defense that lasted twelve days, during which the beleaguered men were unable to get relief. By this time, as the defense was more daring than profitable, by common consent of all the officers a trumpeter was sent to Lery to ask for a truce and terms. The truce was agreed upon, but in respect to the terms of surrender and delivery, the objections on both sides were such that no agreement was reached; because the English wanted to surrender with full military honors, and this Monsieur Lery refused: wherefore the battle was resumed and what could not be settled by words and reasons, was determined by arms. The besieged recognized that their total destruction was imminent and decided themselves to put an unhappy and fatal end to this expedition. Mining the magazines, which were well provided with powder, they set a train of gun powder which could be fired whenever they wished. The battle continued, and the enemy were at last able to enter the fort where they put everyone to the sword, the Governor being among the first to suffer this misfortune. From the point of view of heroism and nobility of soul, such a defense is rather to be condemned than praised; but while the greedy besiegers were satiating their thirst for plunder, they noticed there was fire in the magazine and fled hastily and in disorder, thus delivering themselves from the trap in which all of them (even though victorious) would have perished. They

escaped. The fire reached the gunpowder almost immediately, and everything blew up. Only the ruins of the fort remained to mark its site.

In America things continue to go against the English and it is also to be noted that almost all the natives here have taken the part of France, and have risen against England.

Upon the European seas, however, this has not been the course of events, for here on several occasions the fortunes of war have recently been diverse. A few leagues off the bar a French sloop named the *Josefa,* carrying thirty cannon, met a small English vessel called the *Marianna;* the former had a crew of twenty men, the latter of seventeen. But the English, knowing that the *Josefa* had a cargo and could not defend herself, attacked and boarded her with such good luck that she surrendered at once, and they entered the bar with this prize, so important that two hundred and fifty *cruzados* have already been offered for her. But on the high seas two French vessels fell in with an English packet, and as the latter was not so well qualified for battle, after a few moments of fighting she was overcome by her enemies; however, when these were already claiming the victory, an English privateer appeared, and drawing up to the packet started the battle again. While victory still hung in the balance between the two parties, a breeze that began to blow from the North gave such advantage to the privateer that its crew not only saved their compatriots from the hands of the enemy, but turned conquerors into conquered and seized both the French sloops, which were armed for war.

It would be tiresome on my part to relate other similar incidents, which because they are less important do not merit so much attention; suffice it for the curious to know that the vessels taken from the French by the English already number more than two hundred and thirty, and that in this port of Lisbon alone there are now seven prizes. And as in the report given on the capture of the stronghold of Port Mahon various circumstances were omitted, they are now included here to satisfy the curious. Thus, to the articles given in the first report, the six following should be added:

I. The whole garrison was to leave with guns shouldered, drums beating, banners flying, each man carrying twenty cartridges, and his fuse lighted.

II. Lieutenant General Blackeney. Commandant of the stronghold, and his garrison, both civil and military, were to leave carrying all that belonged to them, including their coffers, provided they paid whatever just debts they might owe.

III. The King of France would furnish transport ships to take the garrison to Gibraltar and disembark it there, but passports must be given for the return of these embarkations to the ports of France; meanwhile the hostages given for this purpose would be retained.

IV. Victuals must be provided for the whole garrison up to the day of departure and for a voyage of twelve days thereafter; if these should not be enough, more must be given them, to be paid for by the evacuated.

V. All papers touching the economic and military government of the stronghold must be returned reciprocally; and in the same way all prisoners taken during the siege must be exchanged.

VI. The Commissaries of both parties must go to work immediately

to put these articles into execution, handing over all charts of the galleys, mines, and subterranean constructions.

In the Forts two hundred and eleven cannon and sixty-nine mortars were found. The surrender took place on the 28th of June, on which day at five o'clock in the morning, a suspension of fighting was agreed upon so that the dead and wounded on both sides might be removed. Casualties of the French were twenty-four officers and four hundred soldiers. At two in the afternoon three representatives of the besieged were sent to ask for twenty-four hours for a capitulation, but only six hours were granted them. At eight o'clock at night, the Chevalier de Redmond, Marshal General, was sent to carry the written conditions, which had been answered by the Duke of Richelieu, to Commandant Blackeney, who signed them. And thus ended the famous siege of Port Mahon.

The interested reader may rest assured that we shall continue to satisfy his curiosity with other true reports such as the one with which we now entertain him.

Translated from the Portuguese by

CAROLINE B. BOURLAND

A Russian Daumier

AN exceptionally rare edition of nineteenth-century Russian cartoons and caricatures by M. Nevakhovitch has been acquired by the Library. It is said that hitherto only one complete set has been available in Russia and none in the United States. The set is in four volumes, published from 1846 to 1849.

Nevakhovitch, who has been described as a Russian Daumier, has a pen of extraordinary acuteness and penetrating power; stylistically, his work stems from European and particularly French tradition. One might say that his importance as an artist is exceeded by the significance of his illustrations as a mirror of the times. The period of 1846-1849 in Russia was one of political stagnation. The Napoleonic Wars were long in the past, and their wounds had been healed; the Crimean War was still to come. The country was under the rule of the Czar Nicholas I; but literature and art were flourishing despite the reaction that held Russia in its clutches. Gogol was still living and writing his satirical novels; so was the great fable writer Ivan Krylov. The old master of Russian poetry, the teacher of Pushkin himself — Zhukovsky — was also still active, although old. Russian music had just begun to assert itself as a national art in the work of Glinka.

Against this background Nevakhovitch drew his caricatures, directed mainly at every-day life, topical subjects, and human frailties in general. He entitled his collection *Eralash,* which may be roughly translated as *Miscellany,* with an additional suggestion of confusion and lack of orderly arrangement. Among the topics are an eclipse of the moon, a balloon ascension, an epidemic of cholera in St. Petersburg, the vogue for Italian opera, drunkenness, quack medicine, fake philanthropy, general incompetence in all fields of human activity, as well as in education. The existence of serfdom in Russia was, however, never questioned by the artist. The basic social structure of reactionary Russia was accepted even by this critic of human imperfections.

The type of humor is conventional and nowhere approaches the high art of Gogol or other satirists of the time. Thus the hypocrisy of a professional philanthropist is shown in a sketch representing a group of men in top hats on a bridge, watching a drowning person with curiosity but without any desire to come to his rescue. There are several stock characters, as for instance, a German tutor, Karl Ivanovitch, who constantly berates his pupils for not attending to their studies while he diverts himself in a childish manner. In one drawing, he blows bubbles. When a pupil observes, "Ach, Karl Ivanovitch, what pretty bubbles!", the tutor replies, "Stop wasting time on trifles." In another cartoon, the tutor consumes the children's candy.

Alcoholism is the target of many drawings. There is a set representing the entrance to a tavern, marked "First Visit," "Second Visit," and "Third Visit," with progressive degrees of intoxication. The introductory drawing, "Delirium Tremens," is a remarkable sketch of a man seeing little devils in his hallucinations. St. Petersburg must have been visited in this period by a circus. The Belgian giant who was one of the attractions appears to have impressed the caricaturist's imagination. He has drawn him curled up on a bed far too short for his long body. A bootblack eyes with amazement the high boots which he has to shine. The fad of physical exercise is depicted in the following way: an emaciated man is being congratulated by the instructor, who proclaims: "One half of your illness is already gone." There is also a human skull with a caption reading: "The head of a person for whom gymnastics was a great service." Public bathing is another topic. There is a picture of a fat man taking a medicinal bath in order to reduce, and a picture of a thin man taking the same cure in order to put on weight.

Doctors are attacked for their quackery. Thus, in one cartoon, a doctor inquires of the servant at the entrance to a mansion, "Is the master at home?" The servant replies: "He doesn't feel well at all and so told me not to receive you, Sir." In another caricature, the butler gives his master a bottle of medicine, saying: "This is the doctor's prescription." The master replies: "I feel under the weather, so I had better not take it now." The caricaturist makes several unfeeling jibes at the fear of cholera in St. Petersburg, with the doctors as the chief villains. A skeleton marked "Cholera," riding on another skeleton, tries to get into Russia through the customs barrier. A doctor armed with a syringe inquires, "May I have your name, your rank and your country of origin?" The skeleton replies: "I am Cholera, from Persia." (Apparently the epidemic was blamed on importation from the south.) Whereupon the doctor orders the guards: "Open the barrier!" Then there is a drawing entitled: "A Dinner with Caution" — showing a group of men at the dinner table with no food on it.

In another cartoon, a lover proves his devotion to his fair lady by offering to eat a portion of sherbet or take a peach, for fruit and cold water were regarded as dangerous. Even good manners suffered from the fear of cholera. A young lady says: "I vomited last night," and the young swain confesses that he has suspicious rumblings in his stomach. In still another, the invited guests flee when the servant brings in some cauliflower. Elsewhere, a landowner boasts that on his estate there was only one case of death from the pestilence among the peasants. "How many serfs do you own?" "One," replies the landowner. Another gentleman observes to a friend: "We must be careful; cholera is beginning to reach into high society." Then there is a picture of a man dancing in high spirits. "Wonderful!" he exclaims, "On the fifteenth

Кучеръ: *Это, сударь ничего-съ,-только ось лопнула.*

"It's nothing at all, Sir — just a broken axle!"

A Cartoon by Nevakhovitch, from the Set in the Boston Public Library

of the month sixty-two people got cholera, but only sixteen died." Understandable apprehension is expressed in the face of another man who appeals to a visiting physician, "Gentlemen, I am ill. Do anything you want with me, treat me with magnesia, with cream of tartar . . . I am a courageous man, only save me!" Apparently one of the curative methods was to wear a warming pad on the stomach. In one picture a man points at his fat wife, saying, "This will be my ruin. I cannot afford to buy a stomach pad that large!"

A great event of the 1847 season in St. Petersburg was a balloon ascension performed by a Frenchman. There are shown crowds of people assembling in Admiralty Square (the famous Admiralty steeple is recognizable in the picture). There is also a drawing entitled: "A Terrestrial Escort for an Air Voyager," showing a group of Cossacks with their lances high in the air chasing the balloon in the expectation of a landing.

Other sides of modern life are commented upon. A cartoon on the new omnibus is entitled "Ironical Conveniences of Life in the Capital." The illustrations show how crowded the omnibus is. In one of the pictures several passengers are falling out of the rear vehicle when the driver lets his horses gallop too fast. The first railway line in Russia was built between St. Petersburg and Tsarskoye-Selo in the 1840's. It is reflected in a drawing captioned "The Flight of a Genius," which shows an artist riding atop a small locomotive, painting one picture after another on the easels installed along the railway.

Literary life is gently ridiculed in a plate which pictures the editor of the magazine *The Contemporary* passing to the subscriber a copy of the magazine and a roast chicken. The caption reads "A contemporary invention with all sorts of fowl as a free supplement." (In Russian, the word "fowl" has the same connotation as "boloney" in colloquial American usage.) Nevakhovitch had true appreciation for genuine literature and for once abandoned his biting sarcasm as he pictured "A Procession to the Temple of Glory." We find Gogol mounting on the second volume of his classic *Dead Souls,* and Glinka, with trumpets for legs. The customs barrier which appears in many of these drawings, which was symbolic of Russian political isolation, is here lifted to let the great writers pass to the Temple of Glory.

NICOLAS SLONIMSKY

Exhibitions in the Print Department

Lithographs by Henri de Toulouse-Lautrec

A COMPREHENSIVE exhibition of Toulouse-Lautrec's lithographic work was held in the Wiggin Gallery in June 1944. Since this was received with enthusiasm, another opportunity will be given to study this great artist further in work which for the most part was not previously displayed.

The strangeness and power revealed in this first showing left no doubt in the minds of visitors that here was an artist quite unrelated to any past tradition in lithography. Although records of types have been ably put upon stone by such celebrated men as Daumier and Gavarni, rarely has an artist conveyed so much intensity of life in a decorative and colorful manner. Realism is, of course, the dominant note throughout Lautrec's work, but there are occasions when he ventures into the realms of the imaginative with some surprising prints, of which "Miss Loie Fuller," "Au Pied du Sinai," a number of his posters, and many song covers are excellent examples. It is in his lithographs particularly rather than in his paintings that he attacks realism and surpasses the fantastic. He gives his personalities a certain material existence by introducing new laws and techniques in the medium of lithography, and thereby accomplishes a keener relationship between his subjects and his creative mind.

Lautrec is an ennobler of the lighter side of life. In studying his vast *oeuvre* one finds a queer blend of the commonplace and the highest ideals, which seem theoretically in constant battle with his physical being. It is scarcely to be wondered at that a temperament so arbitrary, controlled by his deformity, should impel him to select themes to fit his dual personality of bitterness and inborn noble quality. This combination enabled him to touch his subjects profoundly without being coarse or meager. His great talent, so full of atavisms from which he could not reasonably escape, gives proof of his great courage and creative ability.

In his prints of famous personalities, clowns, actors, and dancers one feels himself in the presence of virile human beings. Subjects which arrest attention, such as the fine series of May Belfort, Yvette Guilbert, Lender, and Brandes are only a few outstanding examples of line, mass, and movement that arouse emotion and create a particular mood. Lautrec's clean-cut style and directness is often considered cruel, but a close study of his work will reveal this to be a misinterpretation of a seeming cynicism which is in truth his courageous form of frankness.

In the matter of technique he is original in the use of spatter work, which is employed to produce flat tones both in color and in black and white. One sees this used to excellent advantage in his posters of Jane Avril, Aristide Bruant, Reine de Joie, La Goulue au Moulin-Rouge, Le Divan Japonais, and others. In these examples one finds him the natural designer of faultless composition in both area and color arrangement. They also reveal that in his achievement he owes much of his success to the Japanese. However, his approach to his subject is original, and seems to fit into the pattern of the past as well as the movement of the present.

As one studies the several hundred examples of Lautrec's work in the Albert H. Wiggin Collection, there is never monotony. One is conscious of his seeking always to satisfy his own high standard in themes which, although at times they may seem trivial realisms, are great lithographs. We can appreciate his greatness without prejudice or limitations, when we understand that he was an artist of no circumscribed mentality, but one who was striving for something larger and deeper than individual salvation. He creates sympathy for his sometimes tragic characters far beyond mere personal analogy. Unlike most artists, Lautrec had more than adequate funds to carry on his experiments, and the thought of outside estimation of his efforts by an audience was of little concern to him. His exaggerations were often trying to his sitters, for in his individual way he captured their real character in spontaneous and sometimes unusual attitudes. His compositions depicted a recklessness that was eloquent of his impatient and impressive talent.

Any group or series of prints such as "Mlle Lender et Baron," "Au Moulin Rouge: Un Rude! Un Vrai Rude!," "Folies-Bergère: Les Pudeurs de M. Prudhomme," "Au Théâtre-Libre: Antoine dans l'Inquiétude," "Miss May Belfort en Cheveux," "Sarah Bernhardt, dans Cléopatre," "Yvette Guilbert," "Le Jockey," gives evidence that lithography is a natural medium for Lautrec. They are composed in terms of areas, in bold masses, silhouetted in luminous greys, white, or color against the tone of a carefully chosen paper. This method produces a decorative effect of great simplicity free from the fatal mistake of too many details and unessentials. When he attempts an all-over composition, the essay is successful in filling the entire surface with close-up figures in flat tones, which surprisingly enough give a clear and finely subtle three-dimensional achievement. They have no lack of power, and especially in those lithographs where more than one figure is distributed over the given area there is maximum force, clarity, and volume.

To analyze Toulouse-Lautrec's art is most difficult, for his satire is not directed against any particular social set or political background, but rather against his unfortunate self. His statements are those of an artist who turns the wheel of his talent to his own satisfaction. The spectacle of life enchanted him and made of him a master, proving that this lame little man advanced in his artistic aims with the determined easy steps of greatness.

ARTHUR W. HEINTZELMAN

Graphic Arts Processes

Dry Point

WITH the exception of Dürer, Meldolla, and the Master of the Amsterdam Cabinet, there are practically no examples of dry point before the time of Rembrandt, and after him only a few isolated examples until the middle of the nineteenth century when dry point became a medium used by most of the great etchers.

In dry point no acid is used as in etching. The lines are drawn directly on the copper with the needle. All that is needed is a polished copper plate, a needle, a scraper, a burnisher, and a little ink. Usually pure copper is used for dry point, whereas that used for etching is mixed with an alloy which makes it harder. The characteristic mark of a dry point is the burr which is thrown up by the needle as it goes through the copper. The burr is a small ridge of copper on the side of the line — it is similar to earth thrown up on the side of a furrow made by a plow. When the plate is printed the ink remains under this ridge, as well as in the line itself, and gives the drypoint its peculiar quality.

The artist sometimes begins his work with a wax ground of the same kind used in etching, so that he may trace the composition on the blackened surface. Some artists work directly on the ground, digging into the copper as if the ground were not there, since it serves only to provide a blackened surface for the artist to start upon, making it easier to see the preliminary lines as copper color against the black. Other artists prefer to make a lightly bitten etching of the subject, building upon this with the dry point technique after the ground has been removed. Perhaps the freest of all methods is to draw directly on the copper with the needle without any intermediary ground or etching. If the artist desires brief guide lines he may sketch on the surface with a lithograph crayon. As soon as a number of lines have been drawn on the copper he may rub a little printers' ink into them to see his work. In doing this, however, he must be very careful not to create a false impression of nonexisting line work by heavily inking the burr. Any burr that seems too heavy may be reduced in value by the burnisher, a steel tool with a smooth rounded end. When this end is rubbed gently but firmly over the area to be reduced, the burr will be gradually pushed back into the line, thus filling it up. The line may be completely removed in this way if necessary. To leave a very fine, clean-cut line, the burr may be cut off with the scraper. The great degree of finesse available through the manipulation of the burr by either pressure on the needle, or the use of the burnisher or scraper, makes it possible to obtain the effect of different textures. This is particularly noticeable in the portraits by Muirhead Bone, where the great delicacy of a fine dry point line is used in the face, and a heavier stroke, retaining the burr, is used to suggest other sections of the composition. The quality of this fine delicate line and the contrasting rich, velvety line is not possible in pure etching.

Although copper in itself seems to be a sturdy material, the burr that is raised is very delicate. To save the burr a dry point is carried as far as possible before any printing, and few states are made. This is the general practice, although dry point masters such as Bone have made as many as twenty to thirty

states, reworking the dry point to retain the burr. The plate is inked in much the same manner as an etching (care being taken not to be too rough on the burr), but with a slightly thinner ink. Either a hand or rag wiping may be used. With each impression taken the burr wears down slightly so that one may easily distinguish an early or late impression by the comparative richness of the burr. There is more difference, however, between the first few impressions than in any of the others. One can see, therefore, that it is impossible to procure a great many impressions from a dry point if one is to retain the fine quality of an early proof. This problem has been solved in part by the use of steel facing, a process for depositing a thin film of steel by electrolysis over the surface of the copper, which, as soon as it wears down and the copper may be seen, must be chemically removed and the plate refaced. This layer is so thin that all the quality of the burr is retained, and added strength to withstand pressure is given. Steel facing is generally used for large editions of perhaps one hundred or more impressions, but many artists use it as a protection to the surface for even more limited editions. Because copper is more absorbent than steel, it retains ink on the plate and makes possible the rich, warm impressions for which the copper plate is noted. Impressions from steel are colder and are apt to be cleanly wiped unless great care is taken with each one. To see the difference, if any, between a proof printed from the original surface and one printed from the steel-faced copper, one should compare two prints from the same plate, printed by the same hand.

The question will probably arise as to how one can tell the difference between a dry point and an etching. The burr of the dry point is the most outstanding difference. But what if the burr has been cut off? In that case the dry point line has a delicate quality of its own which is identified by a lack of sharpness, especially at the ends of the lines. This is self evident when one considers how each is made. The etched line is bitten into the plate evenly wherever the acid attacks the copper — so that the line is equally sharp and of equal width from one end to the other. The depth and width of a dry point line are controlled by the pressure of one's hand upon the needle, and as one lifts the needle from the copper at the end of a stroke the pressure is lighter, just as with a pen or pencil. In a mass of cross-hatching, etching will always present a network of lines, each one of which can be distinguished. In dry point these lines, with the burr, will present a solid mass of black.

Although acid is not used in either dry point or line engraving, the processes and the quality are quite different. The burin used in engraving is pushed through the metal, throwing up a curl of copper in front of the tool, and any remaining on the line is scraped off. In dry point the needle is handled like a pencil, and the burr is left on the side of the lines as a part of the design. The engraved line has a formality of technique imposed by the characteristics of the burin, whereas the dry point line has the freedom of a naturally drawn stroke.

Sometimes a diamond or ruby point is used instead of the steel needle. The diamond point moves very freely through the copper, making a shallow line and throwing more burr on both sides. This burr wears off sooner than that made by a steel needle. The ruby point makes a rounded and more shallow line than either the steel or diamond point.

MURIEL C. FIGENBAUM

Harvard Library Bulletin

HANDSOMELY printed in an attractive format, the first issue of the *Harvard Library Bulletin* is out. Comprising 128 pages, the number includes a half dozen major articles and many shorter notes. Its rich contents augur well for the future of the new publication.

In a foreword Mr. Keyes D. Metcalf, Director of the Harvard University Library, describes the program of the bulletin:

"As a publication of the Harvard University Library, it will represent all the Harvard libraries, eighty-two in number, and its contents will deal primarily with those libraries, with the results of research based upon their holdings, and with more general library problems in the light of Harvard theory and experience. Its contributors will be drawn both from within and from without the University. It is published in the belief that one of the great libraries of the world cannot meet in full the responsibilities inherent in its position unless it has a regular publication which will make known to the Harvard community and to the scholarly world in general its collections, its experience, and its ideas."

Among the longer articles is the first instalment of "Views of Harvard to 1860" by Hamilton Vaughan Bail, to be published in six consecutive issues. The study will include a description of all known views of Harvard which appeared before 1860. The date, as the writer points out, is not purely arbitrary, for it "marks the practical beginning of photography as a medium for portraying the historical and factual aspect, just as it marks the end of the original drawing and print for this purpose." Mr. Metcalf contributes the first of three articles on "The Undergraduate and the Harvard Library." It covers the period up to 1877 when Justin Winsor became librarian of Harvard College. The second article will deal with the period from 1877 to 1937, and the third will tell of the development since 1937. Professor Fred N. Robinson gives an account of the Celtic Collection in the Harvard Library. The total number of volumes available for Celtic scholarship is over 8000, and photostats and facsimiles supply, in addition, a vast supply of unpublished material. The Library has none of the great medieval codices, but then there is no such manuscript in any American library.

Mr. Philip Hofer, Curator of Printing and Graphic Arts, describes a newly discovered book from Willibald Pirckheimer's library — a fine Aldine Greek and Latin Aesop, printed at Venice in 1505, with Pirckheimer's arms emblazoned on the first text page. Mr. E. P. Goldschmidt of London, who first recognized the arms, attributed it to Dürer, and Mr. Campbell Dodgson, emeritus head of the British Museum Print Room, tends to agree with his opinion. In his article Mr. Hofer presents the circumstantial and artistic evidence to support the theory of Dürer's authorship. Mr. William A. Jackson, Director of the Houghton Library, writes of the Harvard set of Elizabethan proclamations put together by Humphrey Dyson, which the Library acquired in 1940. But for Dyson's industry, Mr. Jackson states, "there would have been preserved only a scattered few of the printed proclamations of Queen Elizabeth's reign, for very nearly all that have come down to us belong to the seven surviving sets which he put together in 1618." The only other set in this country is in the Folger Library. Mr. Clifford K. Shipton, Custodian of the University Archives, sets forth the difficulties which beset the officials of an archive in deciding what material should be accepted or rejected.

Mr. George William Cottrell, Jr. is the editor of the bulletin, which will be published three times a year, in winter, spring, and autumn. It is planned to maintain at least an average of 96 pages in future issues; annual subscriptions are at the rate of $4.00, with single numbers priced at $1.50. **Z. H.**

Ten Books

Henry Adams and his Friends. Edited by Harold Dean Cater. Houghton Mifflin. 1947. 797 pp.

THE name of Henry Adams always brings to mind the author's autobiography, *The Education of Henry Adams.* In that work he recorded the story of his life in order to determine, in his own words, "what part of education had in his personal experience turned out to be useful and what not." The book gives an intimate picture of a distinguished family and friends, and the political scenes in which they moved were significant; but the central figure is unconvincing. The repeated pattern of frustration suggests unresolved conflicts in Adams's own nature instead of giving an objective account of his achievements. The author of *The History of the United States during the Administrations of Jefferson and Madison,* still definitive for the period, of *Mont-Saint-Michel and Chartres,* and of several other outstanding works need not have apologized. The present volume offers in the hitherto unpublished letters, seven hundred and fifty of them, a more realistic picture of the man. Here — writing to his literary friends, business associates, family — is the same introspective, cynical person, but with more warmth and humor than appeared in the autobiography. He addresses John Hay as "Dearly Beloved," Anna Lodge as "My Angel Sister," Isabella Stewart Gardner as "Wonderful Woman." He writes whimsically to his sister after a series of complaints, "You always hide your annoyances and anxieties as though they were kittens and you the mother-cat nursing them; but I love to scream about mine and insist on their being admitted by everybody." Or he could be tender, for the tragic experience of his wife's derangement and suicide made him feel deeply for others. To the Hays he wrote on the death of their son, "I thought that perhaps my knowledge of suffering might make me more useful than another friend could be." Mr. Cater's long biographical introduction gives a resumé of the facts and a juster estimate. Although this is the third collection of Adams's letters, it is richer and wider in range than the earlier ones. There are still questions to be answered about Henry Adams. His bitterness about Harvard where he studied and taught brilliantly for seven years, about Boston, America, and the age in which he lived seems too personal. His sense of impending doom — "It is a queer sensation," he wrote, "this secret belief that one stands on the brink of the world's greatest catastrophe" — has something prophetic about it perhaps, but was neurotic too. And his feeling of failure, which has been attributed to the weight of eminent ancestry, was excessive even in a man whose grandfather and great-grandfather had been Presidents. (*R. E.*)

The Lincoln Reader. Edited by Paul M. Angle. Rutgers Univ. 1947. 454 pp.

THIS is a composite biography of the martyred President. In all, there are one hundred seventy-nine selections from the works of sixty-five authors, so pieced together as to form an integrated narrative in twenty-four chapters. Mr. Angle, a distinguished Lincoln scholar himself, has written a succinct introduction to each chapter, and he presents each selection with a few apt lines. Pages from the biographies of Carl Sandburg, Ida M. Tarbell, Lord Charnwood, Albert J. Beveridge, William H. Herndon, John G. Nicolay and John Hay alternate with excerpts from less-known works by James G. Randall, Benjamin P. Thomas, and a host of others. Wisely, the editor has also included portions of some of Lincoln's writings which have autobiographical significance. Mr. Angle makes no claim to have selected the "best" from the works he drew upon. "I have simply taken," he writes, "from each author what seems to fit best at a given point in the book — a fine piece of narrative here, a vivid reminiscence there, a penetrating character study or a contemporary diary entry at other places." His own rôle

he modestly compares to that of a "literary midwife to those who have really labored." Whatever the nature of his performance, the book deserves unstinted praise. It has a richness which no other single-volume biography of Lincoln has. The styles of the many authors, in spite of their tremendous differences, blend without jarring; and the whole work achieves a remarkable unity and coherence. One is glad to note that the volume is distributed by the Book of the Month Club, for there could be no more suitable life of Lincoln to attract the general reader. (*Z. H.*)

Complacent Dictator. By Sir Samuel Hoare. Knopf. 1947. 303 pp.

A mission of "a few weeks" was the phrase Lord Halifax used in describing the proposed visit of the former Foreign Minister to Madrid for the improvement of British relations with Spain. Sir Samuel stayed for five years. His book, compiled from his notes and correspondence, falls into a succession of summaries — estimates of people, policies, and forces. He was amazed, he admits, to find Spain so utterly starved, exhausted, and boiling with popular hatreds, and at the same time throttled by German agents. Delicately balancing himself on the top was Franco, complacent through ignorance of affairs beyond the borders, through indifference to the suffering at home, and because his political enemies were too weak to attack him. The most vicious antagonist of the democracies, however, was Foreign Minister Serrano Suñer. Two facts strengthened the British position: the unwillingness of nine-tenths of the people to enter the war, and the need for foreign trade. With United States coöperation, certain Spanish commodities, notably the entire output of wolfram, were purchased. 1942 was the crucial year; thereafter British prestige increased. No understanding with the Dictator was ever won, Sir Samuel records. He does not take sides about the future. Even so, this indictment by so pronounced a Conservative should have weight in any policy toward the Franco regime. (*T. C.*)

French Personalities and Problems. By D. W. Brogan. Knopf. 1947. 241 pp.

Mr. Brogan, well-known Professor of Political Science at Cambridge University, is the author of several distinguished works, including the most complete history of the Third Republic in English. Many of the essays in the present volume have already appeared in periodicals. Some are delightfully personal in tone. The essay on Dumas tells how, as "a bored little boy of nine, on a very wet afternoon in a damp house in Ireland," he came upon an old book; this was his introduction to the famous novelist. In describing trends in French thought — rationalism, skepticism, pessimism — Mr. Brogan makes the fall of France as well as the dogged courage of the Resistance more intelligible. It was the "French fault of seeing through themselves" that was their undoing and, in the end, their source of strength. The sections on politics are valuable for those who would understand a system in which Royalist, Catholic, and Revolutionary traditions cut across and confuse class interests. Some of the papers recall poignantly the high feelings of their occasions. "News Out of France" describes the sensation in London when, after long silence, French publications again appeared on the bookstands. "For the Fourteenth of July 1945" records the author's emotions as he witnessed preparations for the first Bastille Day celebration in liberated France. A few of the other titles indicate their range: "Tocqueville," "De Gaulle," "Proust as a Social Historian." Mr. Brogan loves France, but he never allows his feelings to distort his judgment. Since so many recent critics have cheaply condemned the French, his more balanced appraisal is a welcome change. (*R. E.*)

This Is the Story. By David L. Cohn. Houghton, Mifflin. 1947. 563 pp.

In 1944–45 the author made a journey through Western and Southern Europe, Egypt, and the Near and Far East, for the purpose of studying the organization of the Army Service Forces. He does, indeed, give abundant information on engineering exploits,

salvage operations, and medical installations. But, while the record of such accomplishments will be presented more fully in a later work, the present book gives the author's reactions to his experiences in a spontaneous, rambling style that runs the gamut from flippant raillery to profound reflections. He observed "the American soldier dispersed around the world fighting, dying, playing, working, talking" — and the response of the native population, noting the G. I.'s higher standard of living than prevailed even among the British, his good-natured trust, but also his arrogance. Among the innumerable interviews and observations in foreign countries, the most notable are those in the East, especially Palestine. He also saw the feudal Middle East —Iraq, Saudi Arabia, and Iran. (*M. M.*)

Black Anger. By Wulf Sachs. Little, Brown. 1947. 344 pp.

In the Union of South Africa the color line is drawn perhaps more sharply than in any other part of the world. The blacks not only are segregated but need special permits to enter the city, and when there, innumerable other permits to stay out after dark, to enter street cars, to show that they have paid their taxes, and so on. They are almost entirely illiterate; live in their world of superstitions and taboos, the thin veneer of Christianity extending to no more than their given names. The only contact which they have with the white man is as servants, and through unbending courts and the brutal police force. It was a bold enterprise, therefore, that the author, a psychoanalyst at Johannesburg, set before himself— to penetrate the mind of the black man, to see clearly his communal life as well as his relationship to white people. He has devoted several years to the task, and the result is a unique combination of an anthropological and a psychological study, told with the skill and sensitiveness of a novelist. It was by accident that Dr. Sachs met John, a medicine man of the Manyika tribe, who, having left his native village, decided to try his fortune in the city. He explores the problems, sufferings, and perplexities of this intelligent and talented man, not only as a doctor but also as a sympathetic friend. He also introduces a score of other personalities: John's lazy and indolent wife Maggie; Emily, the soothsayer; Mdlawini, who killed his best friend David, whom he mistook for a ghost; and their relatives in Swartyard, the filthy slum at Johannesburg, and in the kraals of the tribes. There are enough scientific data to fill several monographs; however, the painstaking observations are deftly absorbed in the narrative, which thus carries exceptional power of suggestion. The book might have a salutary effect at Johannesburg. It might be read with great profit even at Atlanta, Georgia. (*Z. H.*)

Critics and Crusaders. By Charles A. Madison. Holt. 1947. 572 pp.

These studies of eighteen "frontiersmen of freedom" illustrate, in the author's phrase, "a century of American protest." The quest for freedom, Mr. Madison points out, has been a basic characteristic of Americans from the beginning, though freedom has meant different things to different people. To the Abolitionists — Garrison, John Brown, Phillips — it was the emancipation of the slaves. Margaret Fuller, Albert Brisbane, and Edward Bellamy, sought social liberty in real or imagined Utopias. In the eyes of Henry George and Thorstein Veblen, industrialism and economic inequality were the chief foes of the free spirit. Militant liberals like John P. Altgeld, Lincoln Steffens, and Randolph Bourne fought for political justice; and the final section of the book deals with the leaders of Socialism, De Leon, Debs, and John Reed. Mr. Madison gains in warmth and vitality by treating his essays as portraiture rather than as mere chapters in history. Writing with ease and humor, but also with deep admiration for the men and women he describes, he has analyzed a healthy native radicalism which still persists. (*H. McC.*)

Great Adventures and Explorations. Edited by Vilhjalmur Stefansson. Dial. 1947. 788 pp.

Vilhjalmur Stefansson has here brought together extracts from the

writings of men who have made the unknown and feared regions of the earth part of our common knowledge and life. From the voyage of Pytheas of Massalia (Marseilles) about 330 B.C. to distant Thule, down to the dauntless Peary's dash to the North Pole in 1909, the book describes men performing heroic deeds as part of the day's work. The old Greenland republic founded by Eric the Red is one of the mysteries of history; yet there is evidence to show that it kept up contact with Europe as late as 1450. In the vast Pacific, from the twelfth to the fourteenth century, the Polynesians made long canoe journeys between islands two thousand miles apart. The book moves on into stories of Columbus's voyages, and interesting sections of Pigafetta's account of the circumnavigation of the globe by Magellan's fleet. Throughout, the layman is amazed by the scientific knowledge and skill displayed by these early navigators. Perhaps, however, the ability of James Cook on the expedition which discovered Botany Bay and the east coast of Australia impresses one most. It took ability of a high order to be the first to brave the shoals of the Great Barrier Reef. Stefansson's introductory comments and other discussion make the book not a mere anthology, but an original work which the scholar will be glad to use. (*S. W . F.*)

The Path of Science. By C. E. Kenneth Mees, with the coöperation of John R. Baker. Wiley. 1946. 250 pp.

Dr. Mees's book, based on a series of lectures at the University of California, aims to present the development of modern science in its relation to history. The author agrees with Dr. Sarton that the most ominous conflict of our time is the difference of outlook between the so-called humanists on one side and scientists on the other. Yet it is essential that each see and understand the other in the light of human progress: the evolution of physics and chemistry from Galileo and Lavoisier to the discovery of nuclear fission and the release of atomic energy; the growth of biology from Vesalius to the electron microscope; the development of scientific method from the alchemists' primitive equipment to the great industrial and college laboratories of today. Dr. Vannevar Bush, director of the Office of Scientific Research and Development, has proposed a National Research Foundation, supported by public funds, but utilizing existing private and commercial facilities. Under no circumstances, however, Dr. Mees emphasizes, must such research be controlled by authority, or by party politics. (*L. A. S.*)

The Commonwealth of Art. By Curt Sachs. Norton. 1946. 404 pp.

This study serves to clarify and synthesize the bewildering trends in the arts and to relate them to the whole sweep of history. While the work is basically theoretical, it uses concrete material throughout — indeed, the whole first part is a survey of the fine arts, music, and the dance from prehistory to the present. This is divided into successive periods of styles, with dates such as 1230, which saw the rise of the great Gothic cathedrals, or 1600 when "the anti-polyphonic road that music took inevitably led to opera." The ever-changing, tidal movements of the art forms lead to the recognition of a fundamental dualism in all the arts, which the author calls *ethos* and *pathos*. The former is comparatively static, balanced, and serene and is concerned with essence rather than appearance; the latter is dynamic, individual, and expressionistic. Within this broad frame Mr. Sachs discusses subordinate contrasts, as between "tectonics" and "atectonics" — architectural styles which either do or do not show the functional purposes of their structures, like the Doric capitals, the buttresses of Gothic cathedrals, or the steel ribs of Washington Bridge. He warns against the misconceptions of continuous progress, a definite transitional style, and the intolerance which seeks to eliminate the art-expression of the opposite pole. The cycles of taste and creativity, he points out, all begin on an *ethos* phase and end on a *pathos* phase. (*M. M.*)

Library Notes

International Book Illustration

A STRIKING exhibit on "International Book Illustration" will be held in the Treasure Room from March 3 to March 30. Sponsored by the American Institution of Graphic Arts and circulated by the American Federation of Arts, the exhibit is being put on in Boston under the auspices of the Bookbuilders and Bookbuilders Workshop.

The selection covers the growth and evolution of book illustration from 1935 to 1945 in the United States, Canada, Latin America, Great Britain, and continental Europe. Its wide range shows how each country's publications reflected in these years the cultural background, the national tradition of book making, and the difficulty of work under war conditions in both occupied and unoccupied territory.

Missionary Reports from New England

STUDENTS of colonial history are familar with the work of the "Corporation for the Promoting and Propagating the Gospel of Jesus Christ in New England," founded in 1649 by act of Parliament to support missionary work among the Indians. The act mentions "the pious care and pains of some godly English" among the heathen — undoubtedly a reference to the efforts of John Eliot and Thomas Mayhew. Reorganized in 1661 under a charter from Charles II as the New England Company, the Corporation sent money to America for the publication of Eliot's Indian Bible and a series of tracts, besides the salaries of several missionaries. Then in 1701 the "Society for the Propagation of the Gospel in Foreign Parts" was founded by the Church of England. For a century most of its work was undertaken in North America, but success there was increasingly hampered by anti-British feeling and by 1785 the enterprise was abandoned in the new United States.

On the third Friday in February the Society held its annual meeting, at which some eminent churchman preached. In 1757 the address was delivered by Edmund Keene, bishop of Chester, former Master of Peterhouse College, Cambridge. A copy of it has recently been acquired by the Library.

More interesting, however, than the sermon is the abstract of the Proceedings of the Society for that year. This includes enlightening reports from missionaries in New England, New York, New Jersey, Pennsylvania, North and South Carolina, and Georgia, besides Newfoundland and Nova Scotia. The Reverend Dr. Cutler, the Society's missionary at Christ Church in Boston, writes that "there are three large Episcopal Congregations in Boston, ten Independent ones, one small Congregation of Methodists, two small Anabaptist ones, which sensibly diminish; the Papists keep much out of Sight, nor do they encrease." Unfortunately, barely three months after he had sent in his letter, Dr. Cutler "was struck with the Palsy on his right Side," and, as the abstract states, "for some time his Death was daily expected; but by the last Accounts from Boston he appears to be yet living, and somewhat better, and his Church is taken Care of by the Neighbouring Clergy."

There was encouraging news from Stoughton, where the parish was growing, and whose minister had been invited to officiate at Dedham. The congregation of the mission church at Providence thanked the Society for sending them such a worthy man, who filled his church with throngs and also ministered at Taunton. Nevertheless, the work did not go equally well everywhere: Mr. Hobley, schoolmaster at Halifax, "having been very negligent in his Duty, and having much misbehaved," had to be dismissed. T. C.

The Sarum Missal, London 1555

A BEAUTIFUL copy of the rare Sarum Missal printed by John Kingston and Henry Sutton in London in 1555 has recently been added to the

Benton collection of Prayer Books. A quarto of 144 leaves, it is printed in double columns in a large gothic type, with the rubrics in red, and with many ornamental initials. The date appears on the title-page, the larger part of which is occupied by an intricate engraving of the Tree of Jesse. This engraving was copied with small variations from one used by Antoine Vérard in Paris as early as 1500. Under it is a stanza in Latin which, roughly translated, reads:

Priest, who are wont to enter the Holy of Holies,
This new Missal, if you believe me, buy!
There you find the Masses arranged in order.
The truer use of Salisbury it has.
Others are marred by scattered ugly errors.
This Manual gives you all things without fail.

Preceding the Missal proper is the customary calendar, with four lines of Latin hexameters at the bottom of the page, giving health rules appropriate to the month. A second engraving appears at the beginning of the Canon — a Crucifixion, with numerous figures compressed into a small space. A striking feature of the volume is the abundance of musical notations for the *Gloria in excelsis,* canticles, and sequences, some filling whole pages.

The Sarum or Salisbury rite is traced to the institutions of St. Osmund, who was a Norman count and became Bishop of Sarum in 1078 A.D., and a resemblance has been pointed out between the Sarum use and that of Rouen in Normandy. While other native uses developed in England, the Sarum one became predominant, especially after the introduction of printing.

It was in 1541 that Henry VIII forbade the commemoration of St. Thomas à Becket, who had defied the temporal order. The Library's Missal of 1555, belonging to the Marian period, has the feast-day of "Saint Thomas martyr" (folio xvii) and the memorial of his translation (folio xxiv) restored. As it is likely that many of the copies of this edition were destroyed under Queen Elizabeth, the volume has a special historic interest. **M. M.**

Lectures and Concerts

ART — Yesterday, Today, and Tomorrow. Ella Munsterberg, Senior Instructor of Art History, Massachusetts School of Art. 8.00 Sun., Mar. 2.

The Lithographs of Henri de Toulouse-Lautrec. A Gallery Talk in connection with the exhibition in the Albert H. Wiggin Gallery through March. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library.

The Music of Ireland. Illustrated by vocal and recorded selections. John P. McGrail, Supervisor, Massachusetts Department of Education. 8.00 Mon., Mar. 3.

Spring Specials in the World of Books. Edna G. Peck, Chief of the Book Selection Department, Circulation Division, Boston Public Library. 8.00 Thurs., Mar. 6.

Shadow and Rainbow in the Philippines. Illustrated. Reverend Carl Heath Kopf, Minister of Mount Vernon Church. 3.30 Sun., Mar. 9.

The Making of a Woodcut and a Wood Engraving. Illustrated. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 8.00 Mon., Mar. 10.

The Romance of Maps and Map Makers. Illustrated. Thomas Macoughtry Judson, Curator of the Cicognara Collection of Rare Atlases and Maps in the Vatican. 8.00 Thurs., Mar. 13.

The Electron Microscope in Scientific Research. Illustrated. Cecil E. Hall, Research Associate in Biology, Massachusetts Institute of Technology. 3.30 Sun., Mar. 16.

Harnessing the Colorado River. Illustrated. R. A. Kirkpatrick, lecturer, author, educator. 8.00 Thurs., Mar. 20.

Chinese Music. Illustrated with piano selections. Gladys Stening, world traveler and authority on ancient stringed instruments. 8.00 Sun., Mar. 23.

The Making of a Line Engraving. Illustrated. Arthur W. Heintzelman, N. A., Keeper of Prints, Boston Public Library. 8.00 Mon., Mar. 24.

New England Weather and the Weather Bureau. Illustrated. Lyndon

T. Rodgers, meteorologist. 8.00 Thurs., Mar. 27.

New Books from Old Ireland. Rev. John E. Murphy, S.J., Ph.D., Chairman of the Department of Gaelic Literature, Boston College Graduate School.

Open Garden Gates to a Flower Paradise. Illustrated with kodachrome slides and motion pictures. Dr. Marinus James, poet and artist. 8.00 Mon., Mar. 31.

Lowell Lectures

THE course of eight lectures on *Choral Music of the Renaissance and the Baroque,* by G. Wallace Woodworth, A.M., Professor of Music, Harvard University, illustrated by a chorus of Harvard and Radcliffe students and members of the New England Conservatory orchestra, will be continued on Mondays and Thursdays at five o'clock in the afternoon, as follows:

7. Mon., Mar. 3. Conflicting Tides and Cross Rips in Baroque Music. The "affection" vs. architecture. Opera. oratorio, cantata, motet. The lamento. Monteverdi, Carissimi, Lully, Purcell.

8. Thurs., Mar. 6. The Second Italian-German Convergence. J. S. Bach. Synthesis of form and expression. Monumental and decorative aspects. The baroque sound-ideal. Illustrations from the B minor Mass.

A course of eight lectures on *The Federalist. Its Political Philosophy and Its Place in American Institutional History,* by Benjamin Fletcher Wright, Ph.D., Professor of Government at Harvard University.

Tuesdays and Fridays at eight o'clock in the evening, beginning Tuesday, March 4.

1. Tues., Mar. 4. The Crucial Debate of 1787.

2. Fri., Mar. 7. The Aims of a More Perfect Union.

3. Tues., Mar. 11. The Nature of Political Man.

4. Fri., Mar. 14. A Democracy or a Republic? The Theory of Representation.

5. Tues., Mar. 18. The Structure of a Free Government.

6. Fri., Mar. 21. Fundamental Law and Judicial Guardianship.

7. Tues., Mar. 25. The Theory of Modern Federalism.

8. Fri., Mar. 28. A Comparative Evaluation.

A course of eight illustrated lectures on *Degeneration, Necrosis, and Fibrosis of the Liver,* by Harold Percival Himsworth, M.D. (London), F.R.C.P., Professor of Medicine in the University of London, Director of the Medical Unit, University College Hospital.

Mondays and Thursdays at five o'clock in the afternoon, beginning Monday, March 10, and omitting Monday, March 17.

1. Mon., Mar. 10. The Types of Liver Injury and their Structural Consequences. Classification and definition of aetiological factors.

2. Thurs., Mar. 13. The Circulatory Factor in Liver Injury. The significance of the double blood supply of the liver. "Streamlines" in the portal circulation and their influence on the localization of lesions. The intrahepatic circulation in infiltration, necrosis, and fibrosis of the liver. Ischaemia as a determinant of chronicity.

3. Thurs., Mar. 20. Nutritional Factors in Liver Injury. Protein deficiency. Experimental dietetic necrosis and its sequelae. Dietetic and conditioned protein deficiency in relation to disease of the liver in man.

4. Mon., Mar. 24. Further Nutritional and Metabolic Factors in Liver Injury. The effects of prolonged infiltration of the liver with lipoids and glycogen. Experimental and clinical diffuse portal fibrosis. Mixed lesions. Primary carcinoma of the liver.

5. Thurs., Mar. 27. Noxious Agents Causing Liver Injury; the Relationship of Toxipathic to Trophopathic Hepatitis. Living organisms and chemicals damaging the liver. The significance of immediate or delayed toxic action. Trophopathic hepatitis as a complication of toxipathic hepatitis.

6. Mon., Mar. 31. Clinical Types of Liver Disease. Infiltration. Necroses.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* Books Current *only.*

General Reference Books in Bates Hall

Allen, Edward Frank. Allen's dictionary of abbreviations and symbols. Coward-McCann. [1946.] 189 pp. Gen. Ref. PE1693.A4

Annual register, The, a review of public events for the year 1945. New York, Longmans. Green. 1945. Gen. Ref. AYD2.A7

Boston, Mass. Dept. of Municipal Statistics. Municipal register for 1946. Boston, 1946. 147 pp. Gen. Ref. JS601A13

Foreign office list, The, and diplomatic and consular year book. 1946. London. [1946.] 432 pp. Gen. Ref. JX1783.A2

Mansfield, T. C. Shrubs in colour and cultivation. Dutton. [1945.] 261 pp. Gen. Ref. SB435.M3

With 80 plates in colour photography. "Transparent visor" laid in.

Register and manual of the State of Connecticut. 1945–46. Hartford. 1946. Gen. Ref. AYJK3331 1945–46

Smith, Hobart Muir. Handbook of lizards. Ithaca, N. Y.. Comstock Pub. Co. 1946. 557 pp. Gen. Ref. QL666.L2S63

Snow, Valentine. Russian writers; a biobibliographical dictionary. International Book Service. 1946. 222 pp. Gen. Ref. Z2500.S6

Contents. — [v. 1] From the age of Catherine II to the October revolution of 1917.

Who's who in thoroughbred racing. Washington. Who's Who in Thoroughbred Racing. [1946.] 385 pp. Gen. Ref. Closet SF321.W45

Bibliography

Bechtold, Grace. Book publishing. Boston, Bellman Pub. Co. [1946.] 24 pp. Z278.B4

Vocational and professional monographs. No 63.

Burlingame, Roger. Of making many books; a hundred years of reading, writing and publishing. Scribner. 1946. xii, 347 pp. Z473.B9

The author, long associated with the publishing house of Scribner, gives a history of a hundred years of the firm's relations with its authors, largely in the form of excerpts from the authors' letters.

Catholic writer yearbook, The . . . 1946– v. 5– A comprehensive directory of Catholic publications and their manuscript needs. Pence, Wis., Marolla Press. [1946– *PN161.C37

Farquhar, Samuel T. Printing the United nations charter. Univ. of California. 1946. 56 pp. Facsims. Z232.C15F3

National foundation for infantile paralysis. A bibliography of infantile paralysis, 1789–1944, with selected abstracts and annotations, prepared under the direction of the National foundation for infantile paralysis, inc., edited by Morris Fishbein . . . compiled by Ludvig Hektoen . . . and Ella M. Salmonsen. Lippincott. 1946. 672 pp. *Z6664.P3N3

Includes the bibliography of the periodical literature covering the clinical and investigative work on infantile paralysis.

Biography

Single

Abrahamsen, David. The mind and death of a genius. Columbia Univ. 1946. viii, 228 pp. Illus. B3363.W54A5

"This book is an interpretation of the mind and death of Otto Weininger."—*Preface.*

Weininger was the author of *Sex and Character,* who committed suicide at the age of twenty-three. The biographer is a psychiatrist of reputation, who escaped from Norway and came to the United States in 1940.

Bullard, Frederic Lauriston. Abraham Lincoln and the widow Bixby. Rutgers Univ. 1946. xiii, 154 pp. E457.96.1864.B8

Dudley, Dorothy. Dreiser and the land of the free. New York, Beechhurst Press. [1946.] 485 pp. PS3507.R55Z6 1946

This sympathetic biography of the late Theodore Dreiser was first published in 1932 under the title *Forgotten Frontiers: Dreiser and the Land of the Free.*

Hanna, Alfred Jackson. A prince in their midst; the adventurous life of Achille Murat on the American frontier . . . with drawings by John Rae. Univ. of Oklahoma. 1946. xi, 275 pp. DC216.95.M8H3

Achille Murat, a nephew of Napoleon I, was for nearly a quarter of a century a planter and lawyer

in the South of the United States.
"At seven he was Crown Prince of Naples; at fourteen, he was an exile in Austria; at twenty-two, he immigrated to the United States and applied for citizenship; at twenty-five, he married a great-grandniece of George Washington; and, at thirty-two, he was a county judge."—*Preface.*

Lane, Margaret. The tale of Beatrix Potter. New York, Warne. [1946.] xii, 162 pp. PR6031.O 72Z6 1946
Beatrix Potter, who died in December 1943, was the creator of "Peter Rabbit" and other much loved children's tales.

McIntire, Ross T., *Vice-Admiral.* White house physician . . . in collaboration with George Creel. Putnam. [1946.] vi, 244 pp. E807.M2
An intimate memoir of President Roosevelt by one who was for more than twelve years the White House physician.

Martin, Ralph G. Boy from Nebraska; the story of Ben Kuroki. Harper. [1946.] xii, 208 pp. D811.K75
The story of a young Nisei who served in the war as an air-force gunner and has 58 missions to his credit.

Miller, Lee G. An Ernie Pyle album; Indiana to Ie Shima. New York, William Sloane Associates. [1946.] 159 pp. Illus. PN4874.P86M5

Stoddard, Henry Luther. Horace Greeley, printer, editor, crusader. Putnam. [1946.] xiv, 338 pp. Plates. E415.9.G8S8
"A tale told in his twilight years by one newspaperman of another whose challenging spirit gave to American journalism its first independence and sole reliance upon 'my own thoughts'. . ."—*P. xii.*

Tansill, Charles Callan. The Congressional career of Thomas Francis Bayard, 1869–1885. Washington, Georgetown Univ. 1946. 362 pp. E664.B3T28

Troyat, Henri. Firebrand; the life of Dostoevsky . . . woodcuts by S. Mrozewski. New York, Roy Publishers. [1946.] 438 pp. PG3328.T72
"Translated by Norbert Guterman."

Collective

Carlevale, Joseph William. Leading Americans of Italian descent in Massachusetts. Plymouth, Mass. [1946.] 861 pp. *F75.I 8C3

Cohen, Julius Henry. They builded better than they knew. Messner. [1946.] viii, 376 pp. F124.C69
Biographical sketches and reminiscences of various men and women who have made significant contributions to American public life. These include Horace E. Deming, trial lawyer; Felix Adler, moral teacher; Frank Damrosch, who made music democratic; Theodore Roosevelt, Alfred E. Smith; Eugenius H. Outerbridge of the Port of New York Authority; Louis D. Brandeis, Morris Hillquit, and many others.

Holbrook, Stewart Hall. Lost men of American history. Macmillan. 1946. xiv, 370 pp. E176.H74
Brief biographies of Americans who have made contributions of some importance, but who do not loom large in history books.

Memoirs. Letters

Richmond, Bernice. Right as rain, the story of my Maine grandmother. Random House. [1946.] ix, 211 pp. CT275.N44R6
The author remembers the happy home life in a Maine town with her grandparents.

Roosevelt, Theodore. Letters to Kermit from Theodore Roosevelt, 1902–1908, edited, with an introduction by Will Irwin. Scribner. 1946. 296 pp. E757.R785

Wagenknecht, Edward, *editor.* When I was a child; an anthology . . . with an introduction by Walter de la Mare. Dutton. 1946. xxix, 477 pp. PS509.C52W
Reminiscences of childhood by thirty-nine well-known American and British authors.

Woodward, Ernest Llewellyn. Short journey. Oxford Univ. 1946. v, 243 pp. DA3.W6A3 1946
The reflective memoirs of an English historian and Professor of International Relations at Oxford..

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Aeronautical engineering catalog. 3rd edition. 1946. New York, Institute of the Aeronautical Sciences. 1946. 409 pp. **TL514.A25

American college of life underwriters. Significant developments of the war period in corporation finance, banking and investments. Philadelphia, American College of Life Underwriters. 1945. 118 pp. NBS

American pulp and paper mill superintendents association, inc. Year book. 1946. 27th annual edition. New York, The Association. 1946. 356 pp. *TS1080.A51

Anglo-American directory of Mexico. 1946. Mexico. [1946.] 462 pp. **F1204.5A58

Armstrong, E. Frankland and L. Mackensie Miall. Raw materials from the sea. Leicester, England, Constructive Publications. [1943?] 164 pp. NBS

Baetjer, Anna M. Women in industry: their health and efficiency. Philadelphia, Saunders. 1946. 344 pp. NBS

Commerce clearing house. United States master tax guide. 1947. New York, Chicago. 1946. 383 pp. HJ3252.C73

Directory of shipowners, shipbuilders, and marine engineers, The. 1946. v. 44. London, Directory Pub. Co. 1946. 107 pp. **HE565.A3D59

Foreign bondholders protective council, inc. Annual report. 1945. New York. 125 pp. **HG4705.F71

Foreign office list and diplomatic and consular year book, The. 1946. 119th. London, Harrison. 1946. 432 pp. **JX1783.A2

Foulke, Roy A. Expansion from retained earnings, 1940–1944. Dun & Bradstreet. 1946. 79 pp. NBS

Gift and art buyers directory. 1946. New York, Geyer Publications. 1946. 282 pp. **TT12.G45

Gregory, Charles O. Labor and the law. Norton. 1946. 467 pp. NBS

Institute for training in municipal administration, Chicago. Municipal finance administration. 3d edition. Chicago, International City Managers' Ass'n. 1946. 427 pp. NBS

International green book of cottonseed and other vegetable oil products . . . v. 32. 1946/47. Dallas, Texas, Cotton and Cotton Oil Press. 1946. 568 pp. **TP681.I61

Mackenzie, Kenneth. The banking systems of Great Britain, France, Germany, and the United States of America. 3d edition. London, Macmillan. 1945. 284 pp. NBS

Marine news directory . . . 22nd edition. 1946. New York, New York Marine News Co. 1946. 778 pp. **HE951.M33

National cleaner and dyer; guidebook of the dry-cleaning industry. Dec. 1946. New York, Reuben H. Donnelly Corp. 292 pp. **TP932.N27g

Ott, Elmer F. So you want to be a camp counselor. New York, Association Press. 1946. 117 pp. NBS

Petroleum almanac, The; a statistical record of the petroleum industry in the United States and foreign countries. 1946. National Industrial Conference Board. 1946. 420 pp. **TN870.N27

Purchaser's guide to the music industries, The. 50th annual edition. 1946. New York, Music Trades Corp. 1946. 298 pp. **HD9999.M8P98

Railroad committee for the study of transportation, Subcommittee on economic study. Economic and transportation prospects. Washington, Association of American railroads. 1946. 174 pp. NBS

Ranson, Jo, and Richard Peck. Opportunities in radio. Vocational Guidance Manuals. 1946. 104 pp. NBS

Shosteck, Robert. Careers in retail business ownership. Washington, B'nai b'rith Vocational Service Bureau. 1946. 347 pp. NBS

Skinner's cotton trade directory of the world. 1946. London, Skinner. 1946. 1344 pp. **TS1555.S62

Smedley, Doree. Careers for women in real estate and in life insurance. Greenberg. 1946. 192 pp. NBS

Smith, William J. Spotlight on labor unions. Duell, Sloan and Pearce. 1946. 150 pp. NBS

Sweeney, Mary A. Rehabilitation; materials on today's problems for veterans and civilians. American Library Ass'n. 1946. 32 pp. **HF5381.S97

Tax institute, inc., New York. Capital gains taxation. New York, The Institute. 1946. NBS

Theatre catalog. 4th annual edition. 1945. Philadelphia, Emanuel Publications. 1946. 583 pp. **NA6828.T37

Vreeland, Frank. Opportunities in acting. New York, Vocational Guidance Manuals. 1946. 92 pp. NBS

Wheeler, Joseph L. Progress and problems in education for librarianship. Carnegie Corp. of New York. 1946. 107 pp. NBS

Williams, Clement C. Building an engineering career. 2d edition. McGraw-Hill. 1946. 309 pp. NBS

Willkie, H. Frederick. A rebel yells. Van Nostrand. 1946. 311 pp. NBS

Wire & wire products; buyers guide and year book of the wire association. 19th annual edition. 1946. Stamford, Conn., Quinn-Brown Pub. Corp. 1946. 214 pp. **TS203.W79

Women's wear daily coats and suits directory. Winter, 1946. Fairchild Pub. Co. 1946. 144 pp. **TT495.W87

Drama. Stage

Agate, May. Madame Sarah. [London.] Home & Van Thal. 1945. 223 pp. PN2638.B5A5
Refers to Sarah Bernhardt, 1844–1923. The book deals largely with the English stage.

Boas, Frederick S. An introduction to Stuart drama. Oxford Univ. 1946. viii, 443 pp. PR671.B6

O'Neill, Eugene. The iceman cometh, a play. Random House. [1946.] viii, 260 pp. PS3529.N5 I 3
The play was written in 1939, but appears to be now published for the first time. The time of the action is 1912, the scene of the play a bar in downtown West End New York. The characters are bums and "poor pipe-dreaming sinners."

Economics

Bauer, Royal D. M., and Paul Holland Darby. An outline of elementary accounting . . . revised edition. New York, Barnes & Noble. [1946.] 196 pp. HF5635.B33 1946

Durand, John. How to build for financial independence in a new age. Magazine of Wall Street and Business Analyst. [1946.] 5–144 pp. 9332.6A354

Hirschman, Albert O. National power and the structure of foreign trade. Univ. of California. 1945. xiv, 170 pp. 9382.A97

Kingsbury, Laura M. The economics of housing as presented by economists, appraisers, and other evaluating groups. New York, King's Crown Press. 1946. ix, 177 pp. 9331.8373A77
Bibliography: pp. [165]–169.

Margolius, Sidney. The fresh start; plain facts about small business. New York, B. Ackerman. [1946.] 80 pp. Illus. 9381.A168

Mason, Edward S. Controlling world trade; cartels and commodity agreements. McGraw-Hill. 1946. xvii, 289 pp. 9338.8A38

Nevins, Allan. Sail on; the story of the American merchant marine. United States Lines Co. [1946.] 103 pp. Illus. HE745.N4
"A sheet of nautical books": pp. 103.

Nicaragua, Oficina del recaudador general de aduanas. Memoria del recaudador general de aduanas y Alta comisión . . . 1943– Managua. 1944– *HJ6786.A3

Pollaczek, G. Rebuilding the European transportation system. [New York.] 1945. *9338.91A64
No. 5 of Studies in Postwar Reconstruction, published by the American Labor Conference on International Affairs.

U. S. Food and drug administration. Food and drug circular no. 1– [Washington. 1944– Illus. *HD9000.9.U5A174

U. S. Office of price administration. Coordination service. Digests of interpretations of specific price schedules and regulations. [Washington. 1944– *9338.526
Loose-leaf; reproduced from type-written copy.

U. S. Tariff commission. War changes in industry series. Report no. 6, 11, 2–17. Washington. 1945– *9338.47
Reproduced from type-written copy.

U. S. Treasury dept. Bureau of the public debt. Circulation statement of United States money. Sept. 1, 1926– Washington. [1926–45.] 20 v. in 2. *9332.A215

Fine Arts

Architecture

Capitol publishing company, inc., *Harrisburg, Pa.* The 49 capitol buildings of the United States; pictorial, historical, educational. Harrisburg, Pa., 1938. [100] pp. Illus. 8112.01.109R

Mason, George Carrington. Colonial churches of Tidewater Virginia. Richmond, Va., Whittet and Shepperson. 1945. xv, 381 pp. 89 plates. 8105.02–111

Summerson, John. Georgian London. Scribner. 1946. xi, 315 pp. LXXIX plates. 8095.05–121

Wills, Royal Barry. Planning your home wisely! New York, F. Watts. [1946.] 95 pp. Illus. 8117.05–162

Art History and Theory

Mera, Harry Percival. Cloth-strip blankets of the Navajo. [Santa Fe. 1945.] [7] pp. 6 plates. 4071.02–308

Roe, Frederic Gordon. The nude from Cranach to Etty and beyond. Leigh-on-sea, Essex, Eng., F. Lewis. [1944.] 7-117 pp. 56 plates on 28 leaves. *4085.02–200

Stokes, Adrian. Venice, an aspect of art. Faber. [1945.] xi, 72 pp. 48 plates on 24 leaves. 4078.09–950

Wilenski, R. H. The modern movement in art. Faber. [1946.] 210 pp. Plates.
"New and revised edition, 1945." 4085.05–103T

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 4

Contents

	Page
LETTERS BY BULWER LYTTON (*with facsimile*) By Frederick Gillen	123
THE STORY OF JOHN EVERETT By Juliet Reeve	137
ETCHINGS BY ANDERS ZORN By Arthur W. Heintzelman	139
GRAPHIC ARTS PROCESSES By Muriel C. Figenbaum	141
TEN BOOKS: SHORT REVIEWS	
James Burnham: *The Struggle for the World*	144
Russell Lord: *The Wallaces of Iowa*	144
Michael Blankfort: *The Big Yankee*	145
Melvin Hall: *Journey to the End of an Era*	145
John A. Lomax: *Adventures of a Ballad Hunter*	145
Philipp Frank: *Einstein, his Life and Times*	145
Irwin Edman: *Philosopher's Quest*	146
Melville J. and Frances S. Herskovits: *Trinidad Village*	146
Mary Colum: *Life and the Dream*	147
Joseph Szigeti: *With Strings Attached*	147
LIBRARY NOTES	
Buchanan Sends News to Russia	148
Death of Miss Connell	149
Merlin's Prophecies	149
Lectures and Concerts	150
Lowell Lectures	150
LIST OF RECENTLY-ACQUIRED BOOKS	151

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The Bulletin of the Boston Public Library

APRIL, 1947

Letters by Bulwer Lytton

By FREDERICK GILLEN

A graduate of the University of Wisconsin, Mr. Gillen was a Rhodes Scholar and received his doctorate at Harvard (1942). After four years' service in the Navy, he is now Instructor in History at Princeton.

ONE of the dominant figures in nineteenth-century English letters for nearly fifty years was Edward Bulwer, first Lord Lytton. Today, when he is remembered at all, it is as the author of *The Last Days of Pompeii.* Recently Mr. Edmund Wilson expressed surprise that so astute a critic as George Saintsbury should have devoted as much space to Lytton as to Dickens, but Saintsbury wrote fifty years ago that it was not very certain that the first Lord Lytton was keeping any great place even with the faithful herd of uncritical readers. There was a time, however, when Lytton was one of the most successful and widely-read English writers. His first novel, *Falkland,* appeared anonymously in 1824 and was followed by *Pelham,* which was published with his name and which established his position as a man of the world even if that world was not primarily one of letters. Until his death in 1873, he wrote novels of fashion, crime, and history, stories of the occult, poetry and plays, and even a novel of the future. If all of Lytton's writings were collected, few if any writers of the nineteenth century could equal him in volume.

In spite of his literary popularity, Lytton was on the whole a lonely and somewhat aloof man. Indeed, in his own lifetime he was already regarded more as a legend than as a human being. His grandson regards Disraeli as one of his few close friends, but as we shall see there is reason to doubt the warmth of this attachment. For the last twenty years of his life Lytton carried on a correspondence with Charles Kent, a poetaster, hack writer, and unsuccessful editor of the London *Sun.* The Boston Public Library has a collection of letters written by Lytton between 1851 and 1873. Most of these letters are short, hastily written, and often noncommittal, but they at least show their author without his usual post-

Byronic pose. They are concerned with literary, political, and health matters.

William Charles Mark Kent was a man who did his best to cultivate the great, or at least conspicuous, literary figures of his day. His own pretensions were not impressive. He was born in London in 1823 and was educated at St. Mary's College, Oscott. From his earliest childhood he showed an aptitude for turning out quantities of prose and verse. In 1853 he became editor of the *Sun,* an evening paper founded in 1792 by the younger Pitt. Kent married the daughter of the proprietor and then bought him out. The *Sun* was one of the first newspapers to make a regular practice of reviewing books, and Kent was on the friendliest terms with many of the authors whose works were criticized in its columns. He managed to form a large literary acquaintance which included Charles Dickens, Matthew Arnold, Robert Browning, George Meredith, and both the first and the second Lords Lytton. The judgment of Dr. Johnson on the poet William Walsh may perhaps be applied to Kent: "He is known more by his familiarity with greater men, than by anything done or written by himself."

The first letter in the collection was written from Lytton's estate, "Knebworth," on January 26, 1851. Sir Edward Bulwer-Lytton, Bart., as he was then known, was a successful and established man with a respectable career already behind him. Kent ventured to send him a volume of his poems. He received the following reply:

> I delayed answering yours in the hope to find leisure to read your Poems with the attention I wish to give to them. But I have been so engrossed with business and taskwork that I have not been able to do so. And I think Poetry requires to be read in the proper frame of mind for it. I hope however in a few days to obtain a pleasure that I sincerely long for and will then write to you again. Meanwhile excuse more then this very hurried line to say how much I thank you for all your kindness and for the last proof of it . . .

Eighteen years before, in his *England and the English,* Lytton had made some very cruel remarks about the sort of man who sends his books to his betters:

> Mr. Nokes is the prototype of the small gear; not exactly a poet, nor a novelist, nor an historian, but a little of all three; a literary man, in short — *homme des lettres.* In France he would enjoy a very agreeable station, mix with other *hommes des lettres,* have no doubt of his own merit, and be perfectly persuaded of his own consequence. Very different from all this is Mr. Nokes: he has the most singular distrust of himself; he liveth in perpetual suspicion that you mean to affront him . . . On the strength of a bare introduction, he sendeth you in manuscript the next day — three plays, two novels, and thirty poems, which he bashfully requesteth you first to read; secondly to correct; and, thirdly to interest yourself to get published . . . You may have served him essentially today — tomorrow you

may have "wounded his feelings"; and by next Saturday be sure of a most virulent anonymous attack upon you. But Nokes is to be more pitied than blamed: he is unfit for the world only because he has no definite position in it.

By August 14, 1867, however, he was writing to Kent:

If you see Mr. Bentley again please say that I find it will not do to republish *England and the English*. On reperusing it, I am persuaded that it would be out of character with the rest and would not bear the alterations and abridgements I had before contemplated.

Thus *England and the English* has not been republished, although it is an amusing and often acute description of the period of the 1830's when England was doing her best to get back to "normalcy" after the defeat of the man she insisted upon calling "General Bonaparte."

At any rate Kent could not be treated like Mr. Nokes, because he published book reviews. Many of Lytton's letters are brief letters of thanks for some of the reviews he got. When *What Will He Do With It?* appeared in 1857, Lytton expressed his appreciation of Kent's comments, thanking him for his "warm and friendly review." In 1860 Lytton published a political poem, *St. Stephen's,* in which he expressed his opinion of the orators who had spoken in the English Parliament from the time of the struggles under Charles I to the middle of the nineteenth century. He concluded with an appreciation of Macaulay, who died at the end of 1859:

Not thus MACAULAY; in that gorgeous mind
Colour and warmth the genial light combined;
Learning but glowed into his large discourse,
To heat its mass and vivify its force.

The poem first appeared anonymously in *Blackwood's Magazine* for January-March 1860. On January 4 Lytton wrote:

. . . Thanks, many and warm for what you have been kind eno' to say about St. Stephen's. We shall see how it goes. But pray keep my incognito as well as you can.

Poor Macaulay's death gave me a very severe shock. Indeed I feel it still, and shall long, though my acquaintance with him was not intimate. Your article was excellent in every way, in spirit and in form. Possibly just at the moment we all incline to eulogize him somewhat lavishly and to suppress his defects. — I say defects for as a writer he had very few *faults,* and those but slight, but he had some very serious deficiencies of merit. However these will be best seen later.

There is another letter written on the same poem after it was reviewed four months later:

Your notice in the Sun reached me last night, from Town. Pray accept my warm and cordial thanks for the generous and hearty praise which you have given to St. Stephen's in so masterly as well as gracious a way that

it must be of essential service to the poem, if indeed any wing can be given to any poetical arrow of mine.

Kent, apparently, did not always lay flattery on with a trowel. In February 1865 Lytton indulged in a discussion as to the meaning of sensuousness in poetry:

> I am very much gratified and touched by your kind and friendly notice of me and "the Poems" — nor less for the friendly manner in which you point out their *defects*. Some day or other I will ask you to define "sensuousness" in poetry, for I own I find it difficult to say what is and what is not sensuous in poetry. So far as I understand it, I do not conceive it to be the popular element in the poetry of the day. And I do not remember one remarkable poet in any age in whom the sensuous attribute was conspicuous. But probably I do not rightly understand the word.
>
> For myself it is quite enough to have the verses I have written recognized as poetry of some kind or other, and I thank you very much for such recognition.

Lytton was a contemporary but not a rival of both Wordsworth and Tennyson. At best he was capable of slick political versifying in a manner which recalls Alexander Pope in his weaker passages. He could fill a whole column of fine print in the London *Times* with a doggerel discussion of the congress of the powers, meeting to attempt a solution of the Schleswig-Holstein question which was soon to lead first Denmark and then Austria into war with Bismarckian Prussia. On November 18, 1863, he wrote from Bath: "Look over a poem called The Congress in today's Times. It is mine. There is a misprint stanza 2, line 3 . . ."

WE also find Lytton acting as literary adviser to Kent. Kent thought of writing a biography of Thomas Chatterton, the eighteen-year-old poet who killed himself in 1770 after composing a remarkable series of poems which he ascribed to an imaginary fifteenth-century author named Rowley. Chatterton was an appealing figure to the early romantics, especially in France, and he finally attracted Kent's attention. In November 1853 Lytton offered some suggestions and the promise of help from the library at Knebworth:

> I think there may be some notes in my Edition of Rowley which would be useful — I will send you the book whenever I go to Kneb., but Heaven knows when that will be. No one now in the House can get it. I suspect you will find the Biography of Chatterton difficult, unless you have collected some new facts. Our present information is at once meagre and familiar. Still talent like yours may create new interest in old matter. I should much like to look over your work. I suppose you have read A. De Vigny (Stello) — worth looking at.
>
> There is a way of treating Chatterton as Goethe treats Tasso — by a depiction of the morbid parts of the Poetic character. But this might only make the whole thing more painful.

Some of the letters are more explicit concerning Lytton's own works.

In September 1861, he gave his opinion of his extraordinary novel, *A Strange Story:* "I have finished my *Strange Story* which is the highest and deepest of all my fictions . . . I think it a great vindication of Soul as distinct from mind and that it solves many riddles in the Marvellous thro' imagination."

The novel, completely forgotten now, is a fantastic book full of mesmerism and spirits. The author asserts that when the reader lays the book down he will detect through all the haze of Romance certain images. These are: first, that of sensuous soulless Nature, as the materialist had conceived it; second, that of Intellect, obstinately separating all its inquiries from belief in the spiritual essence and destiny of man. Finally, there is the image of the erring but pure-thoughted visionary, seeking over-much on this earth to separate soul from mind, till innocence itself is led astray by a phantom, and reason is lost in the space between the earth and the stars. The story ends with a quest in the wilds of Australia for the vital principle which will give physical immortality, a quest which is successful although it ends in disaster. The occult world was a study which at times amounted to an obsession with Lytton. He was even acquainted with Daniel Home, the extraordinary American medium, whose feats of levitation and table-rapping astounded people all over Europe and who inspired Robert Browning's poem, "Mr. Sludge, 'The Medium' ". In November 1851 he wrote: "I am truly glad to see that Home has, as we suspected, been unjustly aspersed." Six years later, though, he appears a little more skeptical. He refers to Home's conversion to religious orthodoxy while he was the pet of the Empress Eugénie and the court of the Second Empire in France: "Home's conversion is of old date, not the other day but 2 years ago — I heard all the particulars. He continues however his spirit practices as much as ever and is in the favouring confidence of the Empress of France."

Much of Lytton's work was on more mundane subjects. In August 1867 he wrote about a collection of essays on very different historical and literary topics from the Reign of Terror in the French Revolution and the attempt of Charles I to intimidate Parliament to the youth of Pitt.

> I find that there are critical articles of mine sufficient to make a volume of 320 pages supposing the Type not to be too close. The articles are
> 1. The Reign of Terror and its Results
> 2. The Arrest of the Five Members (N.B. The Title May be enlarged.)
> 3. Sir Thomas Browne
> 4. Grey
> 5. Goldsmith
> 6. Charles Lamb and His Companions
> 7. Walter Scott
> 8. The Youth of Pitt
>
> I am sorry I can't have Men and Books as a general title. But I dare say some title more popular than that of Essays may be found.

Lytton even had leanings toward classical scholarship. He published a translation of the odes and epodes of Horace, and wrote at the end of October 1869:

> I thank you very cordially indeed for your long and most indulgent and striking review of the Horace which gave me much pleasure. All your own preliminary comment connecting Horace's life with historical events is extremely striking, full of interest, originally and brilliantly put.
>
> I think you overestimated Milman's edition. It is destitute of critical annotation, and the text is not always correct . . .

One of Lytton's last works was the *Coming Race.* It was published anonymously because the author felt that it would have a wider circulation if it appeared without his name. The secret was carefully kept, and the book was a success. Five editions were printed between the spring of 1871 and 1872. Kent was aware that Lytton had written the book, but he got a sharp warning to remain silent in a letter sent in the middle of May 1871:

> Since writing I have looked more attentively thro' the book and cannot conceive how you could ascribe the authorship to me except from the accident of seeing on my table some proofs of a work that was submitted to me by the author. I can only repeat how much annoyed I should feel if, either publickly or privately, any friend of mine were to ascribe to me the authorship of so singular a production.

The hero of the *Coming Race or the New Utopia* is an American of high social position and wealth whose father once ran for Congress but was signally defeated by his tailor. Lytton, of course, wants to show the contrast between democratic America, where a gentleman could not enter politics, and England, where one could sit in Parliament, still "the best club in London." This elevated American falls into a chasm in a mine and is picked up by some members of a curious race who resemble human beings but claim descent through an evolutionary process from the frog. The most striking feature of their civilization is their possession of a force called "Vril," "which Faraday would perhaps call 'atmospheric magnetism.' " This peculiar force enables them to develop a highly mechanized civilization complete with robots to do the work and with flying machines and portable wings. Above all "Vril" enables the subterranean race to annihilate its enemies with the greatest of ease. However, this civilization discourages real creative labor and has such a despotic and uniform character that the American is glad to return to his democracy, which the underground world contemptuously calls "Koom-Posh" or "Hollow-Bosh" in the English slang of Lytton's day. The novel is a surprising anticipation of our coming atomic age.

Lytton also appears as the friend and adviser of Kent. The latter's first request was not too well received. At the beginning of November 1851, Lytton wrote:

A Portrait of Edward Bulwer Lytton in 1872
Facsimile Reduced

I do not quite understand from your letter whether you ask me to *contribute* to your friend's proposed biographical dictionary. If so, I have unfortunately far too much on my hands to allow me that honour, and indeed, I have not only for some years declined contributing to any work of a periodical nature, but I do feel so much constraint in speaking critically of my own contemporaries, that your friend will hold me excused from participating in his somewhat difficult but very interesting undertaking. If you mean only to say that he wishes to do me the honour to give me a niche in his Dictionary, I can only say that I shall be much flattered, tho' there is nothing in my Biography that can afford much interest to the reader.

A different note appears in later letters, at some times one of counsel, at others of exasperation. Kent felt himself after a few years to be on a footing sufficiently familiar for him to ask for personal advice. He was not a very successful man. His paper did not make much money, and he thought of going to India to seek his fortune. Lytton gave his opinion in the middle of January 1858:

I take it that your grand object for the next 10 or 15 years should be to *lay by*, to secure ease for age and something for children. Only in that view could the Indian offer be looked at. With the high rate of interest of money there, if you could lay by £300 a year, in 10 years you might have £5000.

But taking all pros and cons into consideration, I think you quite justified, even prudentially, in declining the offer and taking your chance in the English lottery.

I look on it as one of those things in which inclination turns the scale. Had you strongly liked the idea of seeing India — Yes. Not like it — No.

Kent stayed in England, but he was not entirely satisfied. He consulted with Lytton about a place at the disposal of a great personage at the end of November 1859 and was told:

I think your interview with the Duke promises as well as could be expected. It is much that the place is not given away. But you must prepare for a rivalry in which candidates who have made genealogy etc their special study will appear, and this renders your chance uncertain. I have no doubt the Duke's choice will be thoroughly conscientious. You can stir no farther. I think any attempt to get at the Duke through his wife would be most prejudicial. The influence she has would arise from her never allowing herself to let others seem to earwig her, so that her judgement may be always founded on the data the Duke offers to it.

Ten years later Kent asked for Lytton's intervention with Gladstone for a government appointment. Lytton's reply early in September 1869 was a little bit chilling, although he did compliment him on his defense of Byron after the revelation of the poet's relationship with his half-sister, Augusta Leigh, following Lady Byron's indiscreet confidences to the author of *Uncle Tom's Cabin:*

It would be against all the proprieties of party life for me to ask a Prime Minister whose government I oppose for a piece of patronage, much more a valuable one, for which candidates will be many. I could not even apply

singly to a minister whom I did not support, for a pension to a literary man. I could but sign a general memorial. I advise you however to apply for this yourself and ask Dickens to back you with Gladstone or any Roman Catholic member of Parliament being liberal would be better still.

I like very much your articles in defence of Byron from Mrs. Stowe's libel.

He wrote again on the same subject on September 19, 1869, with additional advice on how to influence Gladstone:

It did not strike me that yours required an answer, as you said that Dickens who had applied on your behalf, considered G's letter to you all that could be expected. The only additional move that occurs to me, is if you could get at G's private secretary (I don't even know his name). My experience of official life is that a private secretary is the best secondary interest because he keeps the list of candidates and can jog his chief's memory at the right moment. G. intimated a doubt whether the place was in his gift. I should think you might easily ascertain this. If not in his gift it would either be in the Lord Chamberlain's as a Court office or the Home Secretary's, at least I suppose so.

P.S. Certainly, if you can back up your application by any friend of G's politics, do so.

Kent was disappointed, but the really warm expression of sympathy came in a letter from Charles Dickens on October 7, 1869: "You cannot think with what affection and sympathy you have been made the subject of our family dinner table at Gad's Hill these last three days. Nothing could exceed the interest of my daughters and my sister-in-law, or the earnestness of their feeling about it. I have been really touched by its warm and genuine Expression." Dickens concluded with the admonition, "Cheer up, my dear fellow; cheer up, for God's sake. That is, for the sake of all that is good in you and around you."

The *Sun* was nearing its end when Lytton wrote again in May 1870, mentioning the subject of a government appointment. Lytton also made a nasty remark about Disraeli's latest novel:

I am rejoiced to have your assurance that you are better. It is certainly a daring Experiment to start the Sun as a morning paper. You ought to have some one to do the heavy work especially night work.

I heartily wish I had interest to get you some government appointment but alas I have none.

Lothair seems a great success tho' I suspect it is a bad novel as a work of art.

Even in September 1872, when he had only a few more months to live, Lytton was bothered by his friend's importunities:

I have received yours & written by this post to Lord Penzance. I have taken great pains with the letter & urged every point that, judging from what I have studiously endeavoured to learn of his character from his friends, would be most likely to tell.

I don't like to be sanguine — I always dread being so — & advise every friend against it — but I am not without hope that my letter will have weight *if* he *has* a vacant registrarship at his disposal. I am amazed that you should think any word of mine had I not been prevented by official Etiquette from saying it — or that any word from my deceased brother Lord Dalling *could* have obtained you the Chief Justiceship of Bermuda — amazed, partly because Lord Kimberley distinctly told Dalling that he could give him no hope of it whatever — amazed principally that you should not see how little the united influence of my whole family can do with Lord Kimberley — when tho' my eldest brother is the most powerful Whig proprietor in Lord K's own County of Norfolk — Dalling a Parliamentary supporter of the Govt. — myself, according to the comity of office, with claims not less strong because not asserted, for *justice* to a near relation — When, I say, in spite of all this our nephew — with great claims of his own, long service — acknowledged abilities in it — is sent to so miserable an Exile as Labuan.

Kent, however, did end his days with a government pension for his service to letters, a fact which the London *Times* records in its obituary notice of February 24, 1902. The unkind *Times* writer also remarks that Kent was an authority on Lytton and that he "produced a number of books of which even the names are scarcely remembered."

SOME of the most interesting parts of this correspondence touch upon political affairs, for Lytton hoped to play the part of a nineteenth-century writer-statesman like Disraeli or Lamartine. He entered public life at a very disturbed and exciting time. In 1830 a good part of the continent of Europe was swept by revolution. In England the demand for parliamentary reform, which had been silenced during the Wars with France, was revived. Lytton became active in politics on the side of reform and was elected to Parliament as the representative of St. Ives when he was twenty-eight years of age. He had intended to stand for St. Albans, but his mother objected to his being a reform candidate for a borough so near her own home, and he needed a loan from her to pay his campaign expenses. He made his maiden speech in the House of Commons in favor of the Reform Bill of 1832. He sat as a Liberal and even as a Radical until 1841, but he failed to obtain a seat in either of the succeeding Parliaments which distinguished themselves by putting the Free Trade system into operation. However, by the time of the death of William IV in 1837 Lytton had done enough in a literary and political way for Lord Melbourne to feel justified in recommending that Queen Victoria confer the title of baronet upon him in her Coronation Honors List.

After a ten-year interval Lytton again took an active part in public affairs. But the Liberal of the 1830's was now the Tory of the 1850's. He had always been a Protectionist, and when the Liberals went over to Free Trade, Lytton had no further use for them. A correspondence with Disraeli ensued, and the most brilliant and unusual of the Conservative

politicians accepted an invitation with his wife to Knebworth in the early autumn of 1850. Both Disraeli and Lytton were attracted by the idea of uniting the country gentlemen and the workingmen of the great industrial towns in an attack upon the middle-class manufacturers and the old Whig aristocracy, which still composed the backbone of the Liberal Party. In 1851 Lytton published his *Letters to John Bull, Esq.,* advocating the retention of duties on wheat. In the conclusion of his pamphlet he describes himself as "a labourer and a landlord." With Disraeli's support he appeared as the Conservative candidate for Hertfordshire. On June 24, 1852, he wrote a most unenthusiastic letter about his prospects:

> Many and hearty thanks to you for your kind letter. There seems all likelihood of winning the election. But you anticipate, I fear, much more from any after success in Parliament than is at all probable. I never felt less ambition, and without ambition who can succeed in anything? However, time and circumstance are mighty agents. I shall be heartily glad when the whole is over.

A month later when he was safely elected, Lytton replied to his friend's congratulations:

> A thousand thanks for your kind letter.
>
> The worse part is now to begin viz.: the House of Commons itself! If men took half the pains to secure the objects of their Happiness which they do to obtain those of their discomfort, philosophers would be numerous and politicians few.
>
> I hope soon to be quietly settled at Knebworth and to see you here.

The Conservative government which Lytton now supported was a minority government largely held together by the disagreements of its opponents. It was headed by Lord Derby as Prime Minister sitting in the House of Lords and had the brilliant figure of Benjamin Disraeli as leader of the House of Commons and Chancellor of the Exchequer. It was very much distrusted by the Free Traders. At a great meeting of the Anti-Corn Law League in Manchester on November 2, 1852, Richard Cobden, the greatest opponent of agricultural protection, insisted before an approving crowd that if the Derby Ministry were to remain in office it must begin by a thoroughgoing recantation of protectionism and an affirmation of Free Trade principles, with nothing said about compensation for the landlord interest. The government was forced to pass a resolution, amended by Palmerston, which gave a most grudging recognition to free-trade principles. Even Lytton voted for it. He played only the smallest part in this affair, but he received a letter from his constant admirer to which he replied on November 26:

> 1000 thanks for your kindness. But I had no prepared speech, and the adoption of Palmerston's amendment really settled the debate. I might however have spoken on the main question, but I am suffering so severely from the return of an old complaint, that I am not up to it.

I own I should like to study the new House well before I hazard "a speech."

Lytton's first real speech in his new party was delivered on December 1, 1852, in support of Disraeli's financial statement. He defended a reduction of the excise tax on malt as a step in the right direction, a direct benefit to the consumer and an indirect one to the farmer. He defended an increase in the house tax, quoting Mill to the effect that it is the fairest of all possible taxes since it falls upon a man in proportion to his income. He attacked the proposal that a legacy tax on real property should be substituted for a house tax. Lytton did not live to see the day when death duties would be used as a matter of policy by the British Government to break up large holdings. It is curious to note that while his arguments are those of a man who would at least like to play the part of a landed aristocrat, he is careful to talk as if he were defending the interests of the smaller farmers. Kent, of course, immediately congratulated him.

Many thanks for your friendly "congratulations." I am astonished at what the House is kind eno' to consider a decided success, for I was not up to my usual mark such as it is — I left out what I had meant to say as strongest in argument, said some things I never meant to say — was disgusted with my own manner and delivery etc. etc. But I hope, as I gain self confidence and knowledge of the House that I shall improve. Meanwhile I have a right to be satisfied with the indulgence received, and no congratulations please me more than yours. I see that I am not well reported even in the Times. Wonderful your getting out the Sun so soon.

However, Disraeli's financial proposals required stronger backing than Lytton's speeches. They were attacked with especial vigor by Gladstone. They were rejected, and, in accordance with British Parliamentary practice, the Derby administration resigned to be replaced by a new government under Lord Aberdeen.

Lytton took little part in parliamentary affairs until England and France became embroiled with Russia in the Crimean War. He made a number of speeches which increased his reputation and made it likely that he would hold office in the next Conservative administration. He spoke in the House of Commons on May 15, 1854, against a proposal to increase the tax on malt in order to raise money for the Crimean War. He maintained that the population of the great mercantile and manufacturing towns was spared the most, since soldiers were drawn from the rural population, the class to whom the Chancellor of the Exchequer went hand in hand with the recruiting sergeant, the one asking for money, the other for life. He ended with anti-Russian sentiments which could very well be uttered by a modern Tory. He spoke of a war being waged on behalf of posterity to check the ambition of Russia and to preserve Europe from the outlet of barbarian tribes which required only

the haven of the Bosphorus to menace the liberty and civilization of races as yet unborn. After this speech Lytton wrote to Kent:

> I got thro' what I had to say just tolerably, miles away from the exact right mark, but the subject was threadbare and the House so reluctant to hear it fairly discussed that Dis. told me afterward he had scarcely thought it possible to master so unwilling a House.

When Derby and his party finally returned to power in 1858, Lytton said that he could not face his county election. Derby wrote to Disraeli that he really wanted to be made a peer, "which I will not do for him." Disraeli replied, "I think Lytton too impudent." Lytton was left out of the Cabinet until a shake-up in May. He was agreeable to seeking re-election to the Commons, the only place where Lord Derby felt he could be of use, and assumed responsibility for the Colonial Office. One of his colleagues remarked that it was "something to have the name of a European celebrity added to the Cabinet." Lytton assured Disraeli, "On accepting office I have no sensation so pleasurable as that of sharing in any difficulties that may beset you, and in the easier opportunities, so afforded, of removing any misconceptions which may yet leave a shadow on that affectionate friendship which I trust to carry with me to the grave."

Lytton wrote at the beginning of May 1858: "I have taken the Colonies. Am to be opposed I hear by a young Mr. Grosvenor — Lord Ebury's son . . . Say any civil word you can have of me in the Sun." And a month later:

> I went down to Hitchin to canvass today, returned at 6 and heard at my committee room that my opponent had withdrawn.
>
> From all I can hear there will be now no opposition. Indeed I believe my success would have been triumphant. A thousand grateful thanks to you all the same . . .

(To be concluded.)

The Story of John Everett the Highwayman

WITH the late William Peterfield Trent's collection of works by Daniel Defoe, now in the Boston Public Library, are Trent's pencilled notes on books which might have been written by Defoe, but of which he could not secure a copy. Among these notes is a letter from G. A. Aitken, sent from London on January 12, 1912, which brings up a problem still unsolved. He wrote as follows: "Do you know a pamphlet about John Everett, 1730, and what do you think of the authorship? There are some points in it which suggest Defoe to me: if so, it is one of his last pieces." After a discussion of other Defoe items and of the *Cambridge History of English Literature* (on which he was working), Aitken added: "If you have not got the Everett pamphlet, I can send it for you to see, if you like."

Apparently he did so, for Trent examined the pamphlet, first entering on his notes the title:

> A Genuine Narrative of the Memorable Life and Actions of John Everett, Who formerly kept the Cock Ale-House in the Old-Bailey; and lately the Tap in the Fleet-Prison, and was Executed at Tyburn, on Friday the 20th Day of February 1729–30 . . . Written by Himself, When under Condemnation, and in his Cell in Newgate and Published at his own Request. London: Printed and Sold by John Applebee, in Black-Fryers . . . MDCCXXX

Then he proceeded to weigh the evidence. By page seven he had decided, "Certainly Ev. never wrote it." But Applebee, the publisher, and Defoe had quarreled before 1730; the book might then be the work of a younger man, writing in imitation of Defoe. Certain phrases, however, were very much like Defoe; the "little maxims and moralizing touches" were Defoe-like; the style was "hardly sophisticated enough for a youngster." Through five pages of penciled notes Trent indicated his pros and cons, and at the end wrote, "I am almost sure of D on 2d reading."

But where is the pamphlet today? It is not in Trent's library in Boston. Nor is it with G. A. Aitken's collection in the Rare Book Room in the University of Texas Library at Austin.

"I have met with one copy only of this work, that in the British Museum." So wrote Reginald Hine, English Quaker, speaking of the Everett pamphlet, in his *Hitchin Worthies* (London 1932). One of Hine's not-so-worthy subjects is "John Everett the Highwayman, 1690-1730," for the details of whose life Hine drew on this same pamphlet which Aitken and Trent had discussed in 1912. Hine assumed, however, that the pamphlet was really written by Everett himself. He supplemented the information in it with facts from Hitchin records: date of baptism; status of the family, "who with this one melancholy exception, were men of worldly substance and good fame;" school attended: and so on. Ac-

cording to Hine, Everett had a partner "whom for some curious reason he does not mention in his *Genuine Narrative.*" (If, as Aitken and Trent agree, the pamphlet was written by Defoe, the reason is not so curious.) Everett's dealings with this partner make the sort of story that Defoe would have delighted to tell had he ever heard it. In 1725 Everett filed a bill in equity against Joseph Williams for a partnership account, "and so instituted the only highwayman's case known to the English Courts." Furthermore, he actually received a verdict for £20, until the nature of the "partnership" came out; then the solicitors engaged on either side were fined £50 for contempt of Court, and Everett's counsel was made responsible for the defendant's costs. An English Justice doubted the existence of the "highwayman's case," but Hine verified the particulars from the original papers in the Record Office.

The last two paragraphs of Hine's account are worth quoting. One wonders, as one reads, how he could have thought that Everett wrote the book himself; still, one may imagine the merry highwayman delighting in reporting his own death before it took place. Or perhaps the final details purport to have been added by another hand:

> And last of all came 'the worthy and reverend divine, Mr. Nicholson, whose discourse, so edifying and well adapted to our unhappy Circumstances, drew tears from my fellow supporters in the cells.' As for himself he shed no tears. He went out to die that morning with the nonchalance of one who has long made death his familiar. He was concerned not about his soul but about his personal appearance; how to die like the gentleman he was. Had not his well-to-do people for generation after generation been 'haberdashers-of-hats'? They had cast him off, but he would show them that he could make his last bow in a fashion worthy of the family. This coffin in the executioner's cart, this 'flannel dress for the corpse,' this 'hempen cravat' tied in advance about his neck, spoilt the effect somewhat, but the rest of it, his white gloves, his beaver hat, his long-tail wig, his silver snuff-box, his gold watch, and his nosegay, were all *à la mode.*
>
> And so, sprucely attired, he went for his last ride along Holborn, took his last stirrup cup at St. Giles, and with an impenitent, unchangeable countenance 'leapt into Eternity.'

Did Defoe really write this story of John Everett, Highwayman? And has Reginald Hine, in searching the records of Hitchin worthies, unwittingly proved that another of Daniel Defoe's "fictitious" characters is a person who really lived, just as C. N. Firth uncovered the characters in *The True Relation of the Apparition of Mrs. Veal,* while perusing some family history in Kent? It looks as if this may be so, for Aitken's and Trent's joint testimony is not to be ignored when dealing with Defoe. Finally, and again, where is the pamphlet which Aitken offered to lend Trent back in January 1912?

JULIET REEVE

Exhibitions in the Print Department

Etchings by Anders Zorn

ANDERS ZORN occupies a unique position in contemporary print-making not only by reason of his great art, but also because he was an innovator in double-lighting effect, and in a technique which was a departure in the use of masses rather than line alone. A few of Zorn's contemporaries, James McNeill Whistler and Jean-Louis Forain, showed the same measure of originality in the use of the copper plate and needle, and equal understanding of the medium's possibilities. Whistler was a sensitive artist who with a light touch produced masterpieces with few open lines through the power of suggestion, and Forain drew plates with great freedom in whipped cross-lines which in their seeming carelessness had surprising strength, volume, and construction. Both were in a sense Zorn's masters, but he stands out prominently as an individual in his handling.

For what we have seen and studied of Zorn's early plates, we know that the lessons contained in Rembrandt's work were the basis of his extraordinary and rapid development. However, his dominating mind and talent selected and absorbed what they required for growth. He followed two rules throughout his career: first, to know what was possible within the limitations of his medium and to probe the secret of his subject, to know his people and background and combine their environment and experiences with his own; second, to base his own work, informed by his fertile imagination, on a close study of nature, with thorough knowledge and skilful manipulation of his tools as the means of fulfilling his conceptions.

Zorn's prints can be classified as those of a painter-etcher, for, with the exception of his earliest plates, they suggest color in full value. Such plates as "Zorn and His Model," "The Waltz," "Ida," and "Vicke," among others, are excellent examples to illustrate this point. In these subjects he arrives at form without the use of line in the pure sense — rather through planes, which with their carefully studied lost and found edges suggest contour, close observation of the movement of thought, and the intricacies of light and shadow on the texture of flesh and materials. In many plates the whole composition is pulled together with long diagonal lines as a painter drags a tone over a painting to give a richness unobtainable through open line alone.

For these reasons an exhibition by Zorn is an experience, for each print contributes its share to the success of his achievement. Few artists have issued so many prints that occupy a plane of such high standard, and even these are only slightly superior to his work as a whole, which numbers nearly three hundred plates. Those chosen for this exhibition show a surprising liveliness and interest, with each subject well adapted to illustrate his original use of parallel lines. When studied, they are seen to be ingeniously constructed in such a way as to create in our minds a composition of greater size and importance than the actual dimensions of the plate.

Many of Zorn's etchings made from his paintings became famous in his own day; in fact, during the inflationary period of the late 1920's his work was

more in demand than that of any other contemporary etcher. In repeating these same subjects on copper he not only cast off the trammels which are usually associated with the repetition of the same composition. As many experts have stated, the print became more famous than the painting, and Zorn better known as an etcher than a painter. Such plates as "Madonna," "Dance at Gopsmor," "The Omnibus," "The Musical Family," "The Bridesmaid," and "The New Ballad," all humble scenes of everyday life, present truths that are both interesting and lasting. "Madonna," in particular, is considered one of his finest works and is a masterpiece of tender expression, which stirs great depth of feeling.

Zorn reached great heights in several of his portraits, and a few of the following have been mentioned in the same category as those of the great Dutch master: "Ernest Renan" "Madame Simon," "Mona," "Zorn and His Wife," "Skerri Kulla," and several smaller plates: "Beadle," "Old Soldier," and "Djos Mats." "Ernest Renan" is without a doubt the best of Zorn's portraits. The celebrated savant consented to give the artist but one sitting, and also demanded that the plate be done under existing conditions at his desk and without too much fatigue to himself. It is interesting to note how the then young Zorn produced this most spontaneous of all his portraits under pressure, and with what naturalness the learned Renan sits with ease, dignity, and authority before his cluttered desk. "Madame Simon" deserves a place beside this great portrait also. The composition, which reminds us somewhat of Rembrandt's "Mother," arrests attention by the natural pose and the fine distribution of vibrant light and transparent shadows, expressing to a remarkable degree the model's impatience and agitation over the whole procedure. In all the plates there is an extraordinary swift stroke of the needle, full of knowledge and sure in effect. The brilliant handling of color value, the play of light in the modelling of flesh, the characterization of the heads, and the simple expression that excludes high finish and painstaking labor are qualities that have not failed to impress connoisseurs of two continents. It is interesting to compare Zorn's early plate, "Grandmother," a very rare print in the first state and not catalogued, with the already mentioned "Mona." It is not difficult to trace his progress; as he developed he threw aside early timidities and limitations, becoming absorbed more and more in the investigation and working out of his own ideas and impulses, which finally made him the great interpreter of his native Sweden, her types and personalities. In "Mona," typical of his best etchings, he overstepped recognized theories and changed the opinions of defenders of conventional taste, creating in them a desire for his work at a time when there were a number of great printmakers in the field. The high prices paid for his plates are now print history.

It is obvious that in his later plates Zorn made fewer and fewer alterations; his accomplishment does not lie in the etching but in the knowledge and experience which produced it. Once he had found his path it was simple for him to follow it, and in only a few of the great etchers' work do we find so much solid study, individuality, and talent, which are the foundations of all that is important and lasting in art.

ARTHUR W. HEINTZELMAN

Graphic Arts Processes

OF the three processes discussed here, two, aquatint and stipple engraving, are related to etching; the third, mezzotint, is of the dry point family. However, both aquatint and mezzotint, in contrast to etching and dry point, are more adaptable to design in tones and masses than in line. All these media reached their height in the eighteenth century as a means of reproduction, and were especially suited to printing in color. Today, with the exception of stipple engraving, they have become the tools of the creative artist.

Aquatint

Resin is the material most commonly used for making the porous ground required for aquatint. There are two methods of getting the resin on the plate: dusting it on dry, or floating it on with a solvent. The dust ground is the most common and may be laid in several ways. The powdered resin may be put into a coarse cloth and shaken over the plate, thus distributing the particles on the copper. A more even ground may be had by using a dust box, in which powdered resin is placed and blown into a cloud by a bellows; the plate collects the dust which descends in a coating on its surface. Then the plate must be heated so that the resin will adhere to the copper. Great delicacy may be obtained by the spirit ground, when the resin is dissolved in pure alcohol and the solution spread over the surface of the plate. As the liquid evaporates the resin is left in an even grain on the surface. The spirit ground was used with much success by the aquatinters of the eighteenth and nineteenth centuries, reproducing almost perfectly the effect of the original wash drawings. If the whole surface were bitten and inked, it would print a flat, textured tone, the value depending on the length of time it had remained in the acid and on the coarseness of the grain. It is necessary, then, to stop out any areas that are to remain unetched (that is, white when printed). As soon as the lightest tones are etched they are covered with stopping-out varnish, and the plate put back in the acid bath for further biting. Gradations of tone and modeling may also be obtained by painting the acid on the plate with a brush or feather and thus controlling the amount of acid on the various areas. Pure aquatint involves no line work, but most artists etch a simple line drawing into the plate as a guide or as an integral part of the design. Often dry point is used to support aquatint, a combination used very successfully by Mary Cassatt.

Overbitten areas may be reduced in value with the burnisher, but the correction of underbiting presents more of a problem. If the kind of texture makes no difference, the area may be merely re-aquatinted. If a certain texture is desired, the underbitten section must be entirely removed and a new ground applied. When the first method is used, the second ground must be coarser or finer than the original, so that the earlier texture will not be entirely neutralized. Other methods of correction are carefully described by B. F. Morrow in his book *The Art of Aquatint*.

Mezzotint

Mezzotint is the tonal medium corresponding to dry point, as aquatint corresponds to etching. It has sometimes been called negative or reversed, as the artist, instead of building up darks, works from dark to light. The copper plate is first roughened with a rocker, thus laying a ground of fine dry point burr. The rocker has a curved cutting edge of from fifty to two hundred teeth to the inch. It is rocked back and forth over the plate, cutting narrow strips of dots into the plate. The surface is covered first in one direction and then in others until the desired even texture has been obtained. If the plate were printed after the ground had been laid, it would be a solid velvety black. The lights are then taken out by a scraper, flatter than that used by etchers; burnishers are used to supplement the scraper and to polish the plate for the lightest areas. The values of the composition are obtained wholly by this scraping process and no line work is involved. Another tool legitimately used by mezzotinters is the roulette, a small toothed wheel, running in a socket attached to a handle. It is used to regain burr, and sometimes, in conjunction with dry point or etching, to build up certain tonal effects. A mezzotint is inked and printed in the same manner as a dry point, and trial proofs and states may be taken whenever needed. It must be remembered, however, that the rich but delicate burr which is the true quality of a mezzotint will wear down as quickly as that of a dry point, and that few rich impressions can be taken, unless the plate is steel faced.

Stipple Engraving

Engraving in stipple is again a tonal process, although the result is obtained by dots rather than by a grain or burr. Stipple is not an art practised today; it exists for the most part in the magnificent engravings of the eighteenth century after the great English painters. In the early days, before the use of steel plates, copper was used exclusively. The plate was covered with an etching ground in the same manner as today, and the design traced on the surface. The engraver put in all the outlines with a series of dots or specks, using an etching needle. He then worked on the darker portions and shadows, filling them in with dots formed in groups. The size of the dots varies depending on the texture; for example, strong shadows would be put in with a coarse point and the dots would be relatively far apart, while lighter and more delicate parts, such as flesh tints, would be composed of finer and closer dots. In later times the graver replaced the etching needle, as the latter cast up a slight burr which had to be cut off with the scraper. When stipple plates were at their peak many engravers employed roulettes to hasten production, as well as many apprentices to work on the more tedious sections of the plate. In the eighteenth century, instead of putting the plate in an acid bath, a wall of wax was built up around the plate, making a tray with the plate itself as the bottom, and the nitric acid and water solution was poured in. When all biting was completed the wax border and the ground were removed, and the plate was ready for further work. The more delicate portions were added with the graver, and the plate as a whole was worked over to produce

a delicate and even finish. When the stippling was satisfactory, the engraver added a few lines to sharpen up areas such as the shadows in the hair and the pupils of the eyes. The plate was then sent to the printer for proving and the engraver could make any corrections needed. The earliest and finest type of stipple engraving was the grained or peppered style, practiced by the great engravers, such as Bartolozzi. In later years the method of grouping clusters of dots came into being, but it is hard and cold in comparison to the softness of the grained style.

In addition to being tonal rather than linear conceptions, these three media are linked together by their adaptation to color printing. The majority of stipple engravings were made for color printing, using just one plate for all the colors. The printer worked with a pattern before him sometimes with the original painting and the artist himself to aid him. The various inks were then carefully painted into the copperplate with soft stumps, a separate one for each color. This work was so laboriously done that sometimes a whole day was needed to make a single colored impression. Often the appearance of a colored print was achieved by making a black or sepia impression and then tinting it with water color. The difference between these tinted examples and a true color print may be seen by looking carefully at the stippled dots. If the print has been pulled in color, the background will remain white and each dot will be colored. In the tinted print, the background will be covered by the paint, and the black or brown dots of the original monotone will show through. Color mezzotints and aquatints may be printed in the same manner. The very early experiments in color mezzotinting were made with several plates, but the results were not satisfactory.

In aquatint, as in stipple engraving, the relative coarseness of the grain and the depth of the biting affect color. Color aquatint may also be printed from one plate as a single impression, or by superimposed impressions from either one or several plates. In the first method all colors are put on the one plate and carefully blended and wiped. The superimposed impressions may be made from one plate, the colors being applied and printed separately. If more than one plate is used, a separate one is made for each color and the impressions are superimposed.

MURIEL C. FIGENBAUM

Ten Books

The Struggle for the World. By James Burnham. John Day. 1947. 248 pp.

In the guise of cool, objective reasoning, the author — a professor of philosophy at New York University and one of the chief contributors to the *Partisan Review* — informs us that the Third World War has already begun; and his thesis is equally clear — that the United States should use its atomic weapons without much delay and destroy its only antagonist, Soviet Russia. In the steps which lead up to this grand conclusion Mr. Burnham employs his relentless "logic." World government is an illusion, but world empire is a practical possibility and should be the aim of the United States. There are only two real alternatives in the present situation — a world organization under communistic leadership and a world organization under United States leadership. The invention of the atomic bomb makes the problem incomparably sharper and more immediate. The efficacy of an "atomic commission" is out of the question; the menace can be eliminated only by monopoly control. And since Russia is the only other power which could produce atomic weapons, the task is obvious. The attack upon Russia should begin before she has actually started production, for afterwards United States industry and social structure will be more vulnerable than Soviet industry and social structure. A non-communist world federation should be the objective of United States foreign policy in the meantime. The United States as well as England has committed the worst political blunder in supporting Marshal Tito instead of Mikhailovitch; in favoring the Yugoslavs in their border settlements with Italy; and in not giving more support to the government of Chiang Kai-shek against the communists. The German people should be reestablished. Turkey and Greece should be upheld against communist pressure; and the replacement of the "trivial" Franco government by a communist regime must not be permitted. As may be observed, Mr. Burnham is hampered by no lack of self-assurance. His book, indeed, seems to be one of the most arrogant pronouncements published in a long time. But then, he is accustomed to being right. As his publishers advertise, "during the 1930's he was active . . . in the attempt to build a new revolutionary communist party." Only ex-communists can be so certain and hate so well. (*Z. H.*)

The Wallaces of Iowa. By Russell Lord. Houghton Mifflin. 1947. 615 pp.

This winner of the "Life in America" award is the history of a family which, though of a markedly Scotch-Irish strain and Presbyterian tradition, could only have developed as it did in America, more especially in the corn-belt of the West. At the same time the book is a study of the farmer's problems. Of the three Henry Wallaces — the first, known as "Uncle Henry"; his son Henry Cantwell, called "Harry"; and his grandson Henry Agard — it was the oldest who, born in Pennsylvania, moved to Iowa. While legend has it that "Uncle Henry" was the "maker of Secretaries of Agriculture," his son Harry broke with the family tradition of avoiding public office and became Secretary of Agriculture in the Harding administration. He fought valiantly for conservation, and made his most significant contribution in promoting the Farm Bureau movement. After his death in 1924, the family devotion to the farmers' welfare was energetically continued by his own son Henry Agard, who "as a plant breeder and economist ranked among the first in the country." He was at the time preaching the restriction of corn planting in favor of clover for the improvement of the soil. Having attracted the attention of the then Governor Franklin D. Roosevelt, he entered the cabinet of his first administration. The author narrates at length the history of the Agricultural Adjustment Acts and other New Deal measures, Wallace's service as Vice-President and his controversy

with Jesse H. Jones, which ended in his dismissal from the Board of Economic Warfare. (*M. M.*)

The Big Yankee. By Michael Blankfort. Little, Brown. 1947. 380 pp.

THIS is the biography of Brigadier General Evans F. Carlson, who built up the famous Raider Battalion of the United States Marines. At the age of sixteen he joined the Army, claiming to be twenty-two. When the war in Europe broke out, he re-enlisted, and by the end of the war was a captain in the Field Artillery. Soon after, he joined the Marine Corps and was commissioned. The next years were the formative ones in which he laid the foundation for his magnificent work in World War II. His most important experience at this time was as a military observer in China, particularly with the Chinese Eighth Route Army. His contact with the fighting Chinese not only strengthened his hatred of oppression and love of human rights, but taught him the two principles which he called "Ethical Indoctrination" and "Gung Ho." From the first he learned that a soldier fights better if he really knows for what he is fighting, and the second showed him the value of coöperation between officers and men. These lessons he applied in training the battalion of one thousand Marines known as the Raiders, with outstanding results. (*S. W. F.*)

Journey to the End of an Era. By Melvin Hall. Scribner. 1947. 438 pp.

THE interest of these reminiscences lies in the remarkable endowment of the author. A man of action, who as a boy hunted wild boars and as a young man encircled the Baltic Sea by automobile, he is also an artist, with a felicity in colorful description, and a rare understanding of human nature. The narrative abounds in characterizations, ranging from Generals "Billy" Mitchell and "Jimmy" Doolittle, Queen Marie of Roumania and Mustafa Kemal Pasha to Provençal fishermen and Norman farmers. During the five years that Colonel Hall spent in Persia as financial adviser to the government, he acquired a profound love for that unhappy land and gained the trust of the people. One of his most memorable feats was the adjustment he brought about in a riotous quarrel between nomadic tribes of Persian Baluchistan and a tactless government official. The book is rich and contains records of early travels in the Orient, hilarious art student life in Paris, business and diplomatic missions between wars, and the author's active participation in both. In World War II he first reconnoitered in the Pacific theater of war and the Near East, making in 1942 an aerial circuit of the world, then, as Assistant Chief of Staff of the Ninth Air Force, concentrated on the West. He took part in the Italian campaign, and in the invasion of Normandy. (*M. M.*)

Adventures of a Ballad Hunter. By John A. Lomax. Macmillan. 1947. 302 pp.

JOHN LOMAX, pioneer collector of American folksongs, is now nearly eighty, but he writes of his long career with the spirit of a much younger man. From his earliest years as son of a Texas farmer and a student struggling for an education, he has been driven by a single purpose — to recover the words and music of America's wealth of native ballads. Conventional scholars sniffed, but the greater men, chief among them Wendell and Kittredge of Harvard, encouraged him to publish his first book, *Cowboy Songs,* in 1910. Thirteen years later came *American Ballads and Folksongs,* on which his son Alan — now an authority in his own right — worked with him. In connection with this they recorded for deposit in the Library of Congress countless tunes, picked up from the most miscellaneous sources. The best field was the southern penitentiaries, where the Negro convicts gladly sang for him work songs, spirituals, and "sinful songs." He got sea chanteys from a retired sailor in the Virginia mountains; canal boat songs from the last of the Ohio canal captains: Ozark ballads from a blind Arkansas woman of seventy-nine. (*H. Mc.C.*)

Einstein, his Life and Times. By Philipp Frank. Knopf. 1947. 298 pp.

THE author explains Einstein's specific

contributions: his "equivalence principle" in the calculation of light rays, his revolutionary concept of curved or four-dimensional space, and his subsequently so momentous interest in subatomic action, and gives also stimulating discussions on the philosophy of science. Yet he manages to avoid technical language. Clearly the book is not a dissertation on speculative physics, but the story of a genius and the world's reaction to his ideas — enthusiastic or skeptical, adulatory or persecuting, according to the passions of the time. Essentially a lonely man, who "sought the harmony of the universe in music as well as in mathematical physics," an individualist who hated regimentation, a bohemian in the midst of bourgeois surroundings, Einstein is at the same time kindly, always ready to help, and has a childlike directness and humor. A native of Germany, he became a citizen of Switzerland, where he studied and began his professional career. In 1921, mainly to help the Zionist movement, he made his first visit to the United States, where the lionizing by crowds who could hardly understand his theories presented a curious phenomenon. When, eleven years later, he left Berlin to go as visiting Professor to the California Institute of Technology, he knew that he would never return to Germany again. For already the Nazi tide was rising, and soon even prominent scientists would smirch his theories with racial and political hatred. His ideas were regarded in turn as "Jewishly abstract" and "Bolshevistically materialistic." Finally Einstein accepted an invitation of the Princeton Institute for Advanced Studies, where — an American citizen since 1941 — he is working on the construction of a "unified field theory." (*M. M.*)

Philosopher's Quest. By Irwin Edman. Viking. 1947. 275 pp.

This series of essays, light and witty but with an underlying seriousness, deals with some modern problems. "The Philosophic Neurosis" points out that the search for final answers can be obsessive, the result of basic insecurity or other psychological maladjustments. To the really inquiring mind no system of thought is completely satisfying, for all must assume hypotheses which cannot be demonstrated and must ignore irreconcilable fact to preserve their logic. Skepticism is not an adequate philosophy, however, nor the current cults of chaos that have been so fashionable. In "The Private Thinker and the Public World" the author tries "to say some wholesome and sane things" to those who look to him for direction. First he would comfort them for loss of the Absolute by the assurance that they will make better human beings without it. Devotees of a system frequently become fanatics; tolerance, of which the world is so much in need, is seldom found in those who can define the Infinite. What, then, can one act upon? In "The Unconvinced" Professor Edman suggests the tentative faith of the true humanist. Since man must live by fictions, let him choose from that noble tradition. The ideal of universal brotherhood has had enough support to suggest that it holds some aspect of truth; the dignity of the individual is a premise for which there is much evidence and which calls for active defense. Some of the essays are purely speculative. "The Undistracted," a fantasy "induced by aspirin and weakness after grippe," gives imaginary interviews with great thinkers — Plato, Marcus Aurelius, St. Paul. The dialogue is amusing, Professor Edman's eclecticism apparent. The book offers no new answers. It suggests rather a choice among the old ones which may be helpful to some and in a style so urbane and epigrammatic that it makes good reading for all. (*R. E.*)

Trinidad Village. By Melville J. & Frances S. Herskovits. Knopf. 1947. 317 pp.

A persistence of African traditions is the curious feature of Toco, a small settlement in northeastern Trinidad. The authors, who speak creole, visited it in 1939 for an anthropological study. The Tocoans, whose forebears had immigrated mostly from other West Indian islands at the close of the eighteenth century, have adapted themselves to British rule, and to living from cocoa plantations. But African customs, revised and reinterpreted, govern their family life. An

emotional and poverty-stricken people, they are ardent church members, who however feel obliged to curry favor with the shades of their ancestors. Critical events require special observances—the newborn infant, for instance, is ceremoniously presented to relatives, both the living and the dead, a fruit tree having been planted for it; food is thrown away from the wedding table for ghostly eaters; and even the humblest citizen receives a formal funeral. While the men provide a large part of the earnings, the women form the center of the family, preserving the ancient usages and, when aged, counseling their kin. A striking characteristic of the community is its diverse forms of marriage. Although impermanent relationships are abhorred, a church wedding is regarded as a luxury. (*T. C.*)

Life and the Dream. By Mary Colum. Doubleday. 1947. 466 pp.

A native of Dublin, who grew up in the great days of the Abbey Theater, Mrs. Colum came to America before the first World War and has since won here a distinguished place as a critic. Her book *From These Roots,* first published ten years ago, showed her deep understanding of the origins and growth of modern literature; and all her writings, even the slightest book reviews, reflect her wide culture and many-sided interests. Both in her own right, and as the wife of Padraic Colum, the Irish poet and playwright, Mrs. Colum has come to know most of the outstanding writers of the day — Irish, English, French, and American. She was a fervent admirer of William Butler Yeats, whom she regards even now as the greatest personality she has ever met. She was acquainted with Lady Gregory, George Moore, A.E., Dr. Sigerson, and other leaders of Dublin literary life. A lecture tour in America first took the Colums to Pittsburgh. Later they became friends of Edgar Lee Masters, Carl Sandburg, Sherwood Anderson, and Vachel Lindsay. Harriet Monroe, who had already started her poetry magazine, soon developed into Mrs. Colum's pet aversion. There have been several visits to Europe. James Joyce was a close friend, as were several American and English writers staying in Paris or on the Riviera. Of all the women poets Elinor Wylie made the greatest impression upon Mrs. Colum; in contrast, Edna St. Vincent Millay earns from her little appreciation. All the portraits she presents, whether in a few lines or in a few pages, are as many critical estimates. This autobiography is by no means a mere collection of anecdotes. It is a rich and charming book; even its occasional malice and sharpness have their uses. (*Z. H.*)

With Strings Attached. By Joseph Szigeti. Knopf. 1947. 341 pp.

One of the outstanding violinists of our time, Mr. Szigeti has had an interesting career. On his concert tours, which have taken him around the globe several times, he has naturally met countless personalities, and his reminiscences are full of shrewd and sensitive observations. In his very first paragraph he quotes G. B. Shaw, who told him on a boat crossing the ocean: "You fiddlers no longer look the part. The only one who does look the part is — Einstein! In my music critic days, which were the days of Joachim, Ysaye, Remenyi, Ole Bull, it was very different . . ." There is nothing of the esthete's pose in Mr. Szigeti's appearance, and his story, too, is told with great simplicity, intelligence, and charm. He is a native of Hungary, and his first master was the famous Jenö Hubay in Budapest, while later he became an intimate friend of Béla Bartók. The friendship of the poet Milan Füst broadened his intellectual horizon. (Curiously, there is no mention of Andreas Ady, perhaps the greatest poet that Hungary has produced, who has exerted the deepest influence upon his generation.) During the first World War Mr. Szigeti was teaching at the Conservatory of Geneva, and it was in Switzerland that Stokowski "discovered" him. His reflections upon the difference between the styles of American and European violinists are sound, for violin-playing, like every other art, changes with periods and countries. Mr. Szigeti has no "message," except that, as one who has seen the world, he feels "like a citizen of the world." (*Z. H.*)

Library Notes

Buchanan Sends News to Russia

IN 1832–3 James Buchanan spent fourteen months in St. Petersburg as American Minister to Russia. The warm feeling which he had for the country is evident from a letter — a recent acquisition of the Library — written about a year after his return to his home at Lancaster, Pennsylvania.

His correspondent was John Randolph Clay, secretary of the American legation, and then serving as chargé d'affaires. The immediate reason for the letter was to describe Mahlon Dickerson, the new candidate for the post at St. Petersburg. A Democrat closely associated with tariff protection, Dickerson had been a leading choice for the vice-presidency two years before, but gave way to his friend Van Buren. Buchanan remarks:

"As soon as I understood that General Dickerson's nomination had been confirmed by the Senate I addressed him a letter in your behalf and invited him to pay me a visit on his way to Washington. He left here on Sunday last after spending a day with me. I find that he and your father were intimate friends and he is very much pleased that you are willing to continue Secretary of Legation.

"I have long been intimately acquainted with Governor Dickerson and hesitate not to say you will find him to be one of the most amiable and agreeable men you have ever known. In early life he was the Recorder of the City of Philadelphia; and was also adjutant General of Pennsylvania for several years under Governor McKean. He afterwards returned to New Jersey his native State where he has been Governor. You are no doubt acquainted with his character in the Senate of the United States. He has been a member of that body, (I think) from fifteen to twenty years. He is a man of talents, of very extensive information and of great simplicity of manners. I have no doubt but that he will be popular in St. Petersburg: as well as agreeable to the Emperor and Count Nesselrode. He is just such a man as I could have desired for my successor. He is a good French scholar but has been for many years out of the practise of speaking that language."

The writer adds as an afterthought: "I forgot to tell you that from my conversations with Gen. D. I do not suppose he will arrive at St. Petersburg before October . . ." But the plan took on a new aspect when Dickerson reached Washington. He refused to go abroad, in order to devote himself to the cause of Van Buren's presidency and, only two weeks after his visit to Buchanan, took office as Secretary of the Navy.

Apparently Buchanan was on intimate terms with the secretary, for he jots down brief messages just as they occur to him: "Will you be good enough to inform Col. Jackson that I have presented one copy of his observations on Lakes to the American Philosophical Society in Philadelphia; and the other I shall take with me to the North this summer and present to one of the learned societies either in New York or Boston?" Julian Jackson, a Britisher, who had been made a colonel of the Russian imperial suite, later retired and become commissioner for the Russian department of manufactures in London. Among his numerous scientific studies was *An Attempt to Explain Lakes,* published in London in 1833. The letter continues:

"In regard to politicks I have not much to say. Gen. McKean has bolted: and the people who elected him ought to have known that he would. Stevenson's nomination to England has not yet been confirmed by the Senate and many believe he will be rejected. This, however, is not my opinion; though I may be mistaken.

"Mr. Taney will certainly be rejected by the Senate; and there are many conjectures on the subject of his successor. The situation will be a bed of thorns for whoever may occupy it.

"Nothing has been left undone by the Bank party to prostrate General

Jackson and obtain a recharter. The power of the Institution itself has been freely used to accomplish these purposes. The crisis has, I think, passed. I am happy to inform you that the people now understand the subject and the Bank is becoming more unpopular every day. Although always opposed to that Institution I confess I had never formed any adequate idea of how dangerous it might become to the purity of our Republican Institutions."

The future of the second United States Bank was the chief problem of the day. Since its founding in 1816 suspicion had arisen of malpractices aimed at weakening the smaller banks, and Jackson, backed by his attorney general, Roger Taney, favored its dissolution. A recharter had been due in 1836, but the Bank party, hoping to defeat the President for a second term, demanded one in 1832 and made it the central issue of the election that year. When Jackson triumphed, claiming that the Bank's directors used public funds to campaign against him, the institution was doomed. In the following year Taney was named Secretary of the Treasury and launched a scheme for removing government deposits to the state banks. But the Bank party was still strong and Taney's appointment failed to be confirmed in June 1834. It was some months later that Jackson offered him the position on the Supreme Court which opened his eminent career as Chief Justice. Samuel McKean, recently elected to the Senate, irritated both sides by trying to steer a middle course in the conflict. He voted for Jackson but opposed the removal of government funds from the Bank. This seems to be what Buchanan meant by saying that McKean had "bolted." It may be noted here that the Bank was closed in 1836.

"V. B. is now certainly the prominent candidate of the D. Party for the Presidency," the letter goes on. "The probability is he will be nominated by the National Convention. The opposition is at present powerful, but they are composed of so many odds and ends, differing so widely from each other, that I cannot imagine how they will unite in favor of any candidate."

Buchanan's own star was rising. In the autumn of 1834 he went to the Senate. After fifteen years there he retired, was sent to be minister to Great Britain and then, in 1856, became the fifteenth president. T. C.

Death of Miss Connell

THE Library regrets to announce the sudden death of Miss Gertrude L. Connell, Branch Librarian at the Faneuil Branch Library, on February 21. Miss Connell had been on the staff for over forty-three years. First employed at the Roxbury Branch Library — now called the Fellowes Athenæum — in 1910 she became second assistant at the Brighton Branch Library. She left there in 1914 to take charge of a new branch library in the Faneuil section of Brighton.

Miss Connell always took a keen interest in the civic affairs of the Brighton district, and was constantly helpful in the Faneuil Improvement Society, the Better Homes in America organization, and other community projects. In the Library, she was also concerned with the improvement of conditions for the staff, working as a member of the Personal Service Committee of the Branch Librarians group. For many years she was active in the Employees Benefit Association.

Merlin's Prophecies

MERLIN'S *Prophesies and Predictions,* printed in London for Jasper Emery in 1651, is a thick quarto volume of thirty-five leaves and 375 numbered pages. This edition is identical with the first edition printed by J. Oakes in 1641, except for the replacement of the wording on the title-page ". . . to the Reign of our Royall Soveraigne King Charles" with ". . . to the Reign of the late King." Similarly, a paragraph on the last page referring to "the Reigne of the high, mighty and invincible Prince Charles" was cancelled and the type reset, the later version ending with a sober statement of the succession of King Charles and an account of the funeral of King James.

This curious medley of prophecy and history, including the life of the Celtic thaumaturge Merlin, was one of

the later works of the dramatist Thomas Heywood, who admitted already in 1633 that he had composed, or at least had had a "maine finger," in two hundred and twenty plays. As the writer of the Lord Mayor's pageants in London, it was natural that he should have meditated on the legendary lore and history of his country. In the preface he promises the reader a small manual which will contain the "pith and marrow" of Holinshed, the *Polychronicon,* Fabian, Speed, and other historians.

For the life and prophecies of Merlin-Ambrosius the author probably drew on Geoffrey of Monmouth, especially his *Prophetiae Merlini.* The barbaric legendary history of the pre-Saxon kings is the most memorable part of the volume, for Merlin, the son of a princess and a demon, was born in the reign of the usurper Vortigern, who was crowned King of Britain in 448. Merlin's cryptic prophecies — expressed in symbols of the red dragon, bloody serpent, sea-wolf, "Rose of the World," and the like — are given in verse throughout the book. It may be remarked that Heywood has not suppressed his own views while interpreting the prophecies, for his comments are emphatically those of a Protestant and a royalist. **M. M.**

Lectures and Concerts

THE Making of a Line Engraving. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 8.00 Mon., Apr. 7.

Britain Today. Illustrated with sound motion pictures. Muriel Goodwin, Information Officer in charge of British Information Services in New England, located at British Consulate General Office in Boston. 8.00 Thurs., Apr. 10.

Modern Methods of Weather Forecasting. Illustrated with slides and demonstration. James Murdoch Austin, Sc. D., Associate Professor of Meteorology, Massachusetts Institute of Technology. 3.30 Sun., Apr. 13.

The Etchings and Drypoints of Anders Zorn. A Gallery Talk in connection with the exhibition in the Albert H. Wiggin Gallery through April. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 3.00 Mon., Apr. 14.

Modern Literature about Ancient Saints. Monsignor John J. Wright, secretary to the Catholic Archbishop of Boston. 8.00 Mon., Apr. 14.

British Colonies. Illustrated with sound motion pictures. Bernard Ponsonby Sullivan, M.B.E., British Consul General in Boston. 8.00 Thurs., Apr. 17.

Concert. Rita Copel, pianist. Introduction by Leo Litwin, pianist and teacher. 8.00 Sun., Apr. 20.

How to Read the Foreign News. James H. Powers, Foreign Editor of the Boston Globe. 8.00 Mon., Apr. 21.

The Art of Sculpture. Lecture demonstration. Bashka Paeff, sculptor. 8.00 Thurs., Apr. 24.

Concert. Choral Society of the Massachusetts State Federation of Women's Clubs. Natalie Weidner, conductor. 3.30 Sun., Apr. 27.

Britain's Visual Educational Program. Illustrated with sound motion pictures. Thomas Hodge, Assistant Director of the Film Division, British Information Services, New York. 8.00 Mon., Apr. 28.

Lowell Lectures

THE course of eight illustrated lectures on *Degeneration, Necrosis, and Fibrosis of the Liver,* by Harold Percival Himsworth, M. D. (Lond.) F. R. C. P., Professor of Medicine in the University of London, Director of the Medical Unit, University College Hospital, will be continued on Mondays and Thursdays at five o'clock in the afternoon, as follows:

7. Thurs., Apr. 3. Clinical Types of Liver Disease (continued). Fibroses. Vascular.

8. Mon., Apr. 14. Clinical Types of Liver Disease (continued). Biliary. Focal. Neoplastic. Clinical classification of diseases of the liver.

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with BOOKS CURRENT, *a quarterly list the publication of which the Library began in October 1943.* BOOKS CURRENT *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* MORE BOOKS *are in the Central Library and in the Business Branch; however, they may be borrowed through the various branch Libraries. Fiction is listed in* BOOKS CURRENT *only.*

General Reference Books in Bates Hall

Link, Henry C., and Harry Arthur **Hopf.** People and books, a study of reading and book-buying habits. New York, Book Manufacturers' Inst. 1946. 166 pp. **Gen. Ref. Z1003.L6**

National committee for mental hygiene. Directory of psychiatric clinics in the United States and other resources, 1946 . . . New York. [1946.] 78 pp. **Gen. Ref. RA790.A1N18**

National Research Council, Washington, D. C. Doctoral dissertations accepted by American universities. No. 13. 1945/46. Wilson. 1946. 71 pp. **Gen. Ref. Z5055.U49D6**

— Research Information Service. Industrial research laboratories of the United States . . . Washington. [1946.] 415 pp. Bulletin 113. **Gen. Ref. T176.U6**

New York (State), Secretary of state. Manual for the use of the legislature of the state of New York. 1946. Albany. 1946. 1507 pp. **Gen. Ref. AY JK3431 1946**

Orton, Robert Merritt. Catalog of reprints in series. 7th edition. Wilson. 1946. 168 pp. **Gen. Ref. Z1033.S5 O 8**

Patterson, Homer La Ferne. Patterson's American educational directory. 1946. Chicago, American Educational Co. 1946. 1024 pp. **Gen. Ref. AY L901.P3**

Self, Margaret Cabell. The horseman's encyclopedia. New York, Barnes. 1946. 519 pp. **Gen. Ref. SF278.S4**

Thomas, Robert Bailey. The old farmer's almanac. 1947. Dublin, N. H. 1946. 80 pp. **Gen. Ref. Desk**

U. S. Nautical almanac office. Total eclipse of the sun, May 20, 1947. Washington. 1946. 48 pp. **Gen. Ref. QB8U1 Suppl. 1947**

Bibliography

Parsons, *Captain* E. J. S. Manual of map classification and cataloguing, prepared for use in the Directorate of military survey, War office. London. 1946. 439 pp. Loose-leaf. ***Z695.6.P3**

Shaw, Thomas S. Index to profile sketches in New Yorker magazine. Boston, Faxon. 1946. 100 pp. ***Z5305.U5S5**
"Covers the profile sketches . . . from volume 1, number 1, February 21, 1925 to volume 16, number 1, February 17, 1940, when the Reader's guide to periodical literature began indexing this periodical." —*Preface.*

United States cumulative book auction records 1940/45– Five year volume of American book auction prices. New York, Book Trade Weekly. 1946– ***Z1000.U62**
Reporting all books, pamphlets, manuscripts, periodicals, autographs and other literary property selling in American auction rooms for $3.00 or more.

Biography

Single

Hahn, Emily. Raffles of Singapore. Doubleday. 587 pp. Plates. **DS646.26.R3H3**
The life of Sir Stamford Raffles (1781–1826), founder and administrator of Singapore.

Thompson, D. G. Brinton. Ruggles of New York; a life of Samuel B. Ruggles. Columbia Univ. 1946. 222 pp. **3563.110.524**
Samuel B. Ruggles was one of New York's greatest philanthropists and financiers.

Van Deusen, Glyndon G. Thurlow Weed, wizard of the lobby. Little, Brown. 1947. xiv, 403 pp. Plates. **E415.9.W39V3**
The life of Thurlow Weed (1797–1882), the pioneer political boss.
"Politician, journalist, patriot, millionaire, brimful of energy and action . . . his career came close to epitomizing the strengths and the weaknesses, the accomplishments and the failures, of nineteenth-century America."—*P. 347.*

Collective

We bear witness; a tribute by Americans to the contribution of the Jew in America. New York, Domesday Press. [1945.] [94] pp. **West End Branch E184.J5W4**

Who's who in labor. The authorized biographies of the men and women who lead labor in the United States and Canada and of those who deal with labor, together

with a glossary of labor terminology, edited by Dr. John R. Steelman. 1946– New York, Dryden Press. [1946– *9331.8A144
Editors: 1946– Marion Dickerman, Ruth Taylor.

Memoirs

Cox, James Middleton. Journey through my years. Simon and Schuster. 1946. xi, 463 pp. E748.C88A3
These memoirs of the former Congressman, Governor of Ohio, and Presidential Democratic candidate in 1920 constitute an intimate chapter in national politics. Included are letters from Franklin D. Roosevelt before and after he was President.

Lázaro, Angel. Retratos familiares. La Habana, Cuba. 1945. 11–137 pp. PQ7389.L35R45

Marshall, Katherine Tupper. Together, annals of an army wife. Atlanta, Tupper and Love. 1946. 292 pp. E745.M37M3
An intimate, anecdotal narrative, by the wife of General Marshall, of their life together since their marriage in 1930.

Michaëlis, Karin. Little Troll . . . in collaboration with Lenore Sorsby. New York, Creative Age Press. [1946.] viii, 310 pp. PT8175.M5Z52
A colorful autobiography of the famous Danish novelist.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American directory of collection agencies . . . F–W 1946. Washington, Service Pub. Co. 1946. 272 pp. **HF5558.A51

Biographical encyclopedia of the world. 3d edition. 1946. New York, Institute for Research in Biography. 1946. 1216 pp. **CT103.B61 1946

Brin, Joseph G. Help yourself to better speech. Boston, Speech Arts Press. 1944. NBS

Davison's knit goods trade . . . 1946. Ridgewood, N. J., Davison Pub. Co. 1946. 814 pp. **TT695.D26

Directory of corporations and executives (Essex, Middlesex, Norfolk and Suffolk counties) . . . 13th edition. Boston, Directory Pub. Co. 955 pp. **HG4057.M4D59

Export directory of Denmark. 1946/47 . . . Copenhagen, Krak's Legat. [1947?] 567 pp. **HF3643.K91

Hat life year book . . . 1947. New York, Publishers of Hat Life. 1947. 296 pp. **TS2182.H36

Interior decorators' hand book . . . Fall, 1946. New York, Hall Pub. Co. 1946. 234 pp. **TT12.H23

International labour office, Montreal. The co-operative movement and present day problems. Montreal, International Labour Office. 1945. 232 pp. NBS

Kelly's directory of merchants, manufacturers and shippers . . . 1947. v. 60. London, Kelly's Directories. 1947. 2302 pp. **HF54.K29

Leather and shoe financial statements. v. 39. 1946. Manchester, N. H., Weekly Bulletin Leather Shoe News Co. 1946. 355 pp. **TS945.L43

Maryland. State insurance department. Manual; questions and answers for examinations of insurance agents, solicitors and brokers; 2d edition. Baltimore. 1945. 79 pp. NBS

Mining year book 1946, The . . . 60th year of publication. London, Walter E. Skinner & "Financial Times." 1946. 472 pp. **TN13..M67

National association of supervisors of state banks. Proceedings of the annual meeting. 1946. v. 45. New York. 1946. 187 pp. HG1507.N27

National industrial conference board. Will the guaranteed annual wage work? New York. 1946. 44 pp. NBS
Studies in business economics, no. 5.

Paper catalog. New England-New York edition. July 1946. New York, Walden, Sons & Mott. 1946. **TS1088.P22

Parker, Amory. Twenty crucial years; the story of Incorporated investors, a pioneer investment company. Boston, Parker Corp. 1946. 126 pp. NBS

Printing trades blue book. Eastern edition. 21st edition. 1946/47. New York, A. F. Lewis. 1946. 295 pp. **Z119.P95e

Stearns, Myron M. How to sell what you write. Revised edition. New York, Sentinel Books. 1945. 108 pp. NBS

U. S. Bureau of foreign and domestic commerce. Establishing and operating a restaurant. Washington. 1946. 287 pp. NBS
Industrial (small business) series no. 39.

U. S. Department of commerce. Establishing and operating a mail-order business. Washington. 1946. 113 pp. NBS
Industrial (small business) series no. 49.

— Establishing and operating a year-round motor court. Washington. 1945. 125 pp.
Industrial (small business) series no. 50. NBS

— Establishing and operating an air conditioning and refrigeration business. Washington. 1946. 84 pp. NBS
Industrial (small business) series no. 59.

Who's who in the maritime industry, biographical sketches and illustrations of interest to and concerning people in the Merchant seafaring world. New York, 74 Degrees West Co. 1946. 238 pp. **CT6460.W62

Willing's press guide. 1946. 73rd annual issue. London, Willing's Press Service. 1946. 420 pp. **Z6956.E5W73

Domestic Science

De Both, Jessie Marie. Modern household encyclopedia . . . With over two hundred illustrations by Francis Dayton. Chicago. Ferguson. 1946. 347 pp. Illus. TX158.D4

Hauser, Bengamin Gayelord. The Gayelord Hauser cook book, good food, good health, good looks. Coward-McCann. [1946.] viii, 312 pp. TX715.H36

Drama. Stage

Bakshy, Alexander, *compiler and translator.* Soviet scene; six plays of Russian life,

translated by Alexander Bakshy, in collaboration with Paul S. Nathan; with an introduction by Alexander Bakshy. Yale. 1946. 348 pp. PG3245.B3
Contents. — The Soviet drama, by Alexander Bakshy. — Lyubov Yarovaya, by Konstantin Trenyov. — The chimes of the Kremlin, by Nikolay Pogodin. — Father unknown, by Vassily Shkvarkin. — Far taiga, by Alexander Afinogenov. — The square flowers, by Vassily Ilyenkov. — Twelve months, by Samuel Marshak.

Henderson, Archibald, *editor.* Pioneering a people's theatre, edited with a foreword by Archibald Henderson . . . Chapel Hill, The University of North Carolina Press. 1945. viii, 104 pp. Illus. PN2267.H4
The volume, one of the University of North Carolina's sesquicentennial publications, is a memorial to Professor Fredcrick Henry Koch, founder and leader of the Carolina Playmakers, and represents also a "survey, summary, and appraisal of the labors and accomplishments" of that organization.

Economics

Autz, Hugo G. Establishing and operating a sporting-goods store. Washington. [1946.] iii, 48 pp. Illus. *9381.73a70.54
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 54.

Bendure, Zelma. Establishing and operating an apparel store . . . Prepared by Zelma Bendure . . . in cooperation with Harvey Huegy, under the direction of Walter F. Crowder. [Washington. 1946.] viii, 269 pp. Illus. 9381.73A70 no. 32.
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 32.

Brady, George Stuart. Establishing and operating a paint, glass, and wallpaper store. Washington. [1946.] iv, 59 pp. *9381.73a70.51
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 51.

Bragg, Henry P. Establishing and operating a small woodworking shop. Washington. [1946.] iii, 44 pp. Illus. *9381.73a70.47
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 47.

Bryan, Mary de Garmo, *and others.* Establishing and operating a restaurant. [Washington. 1946.] vi, 287 pp. Illus. *9381.73a70.39
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 39.

Cotton, Anne Dienstl. Establishing and operating a music store. Washington. [1946.] iv, 83 pp. Illus. *9381.73a70.57
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 57.

Donnelley, Dixon. Establishing and operating a weekly newspaper. Washington. [1946.] iv, 52 pp. Illus. *9381.73a70.43
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 43.

Drayton, Charles D. Transportation under two masters; devitalizing vital agencies . . . foreword by Bernard M. Baruch. Washington, National Law Book Co. [1946.] xii, 210 pp. 9385.973A362
"Deals with . . . the apparent conflict between the Sherman Antitrust act, as administered by the Department of justice, and the Interstate commerce act, as administered by the Interstate commerce commission, in their application to the transportation agencies of the country."—*Foreword.*

Dudik, George F. Establishing and operating a confectionery-tobacco store. Washington. [1946.] v, 53 pp. Illus. *9381.73a70.48
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 48.

Engle, Nathanael H., *editor.* Marketing in the West. Ronald Press. [1946.] xii, 263 pp. Illus. 9381.04A118

Gambs, John S. Beyond supply and demand; a reappraisal of institutional economics. Columbia Univ. 1946. 105 pp. 9330.1A536
"Selected bibliography": pp. [93]–100.

Gordon, Edith E. Establishing and operating a beauty shop . . . Prepared by Edith E. Gordon under the direction of H. B. McCoy. [Washington. 1946.] vi, 135 pp. Illus. *9381.73A70 no. 25
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 25.

Gunsallus, Brooke L., *and others.* Manufacturing brick and tile to serve your community . . . Washington. 1946. iv, 59 pp. Illus. *9381.73a70.54
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 49.

Hahn, Edwin. Establishing and operating a retail shoe business . . . Prepared by Edwin Hahn in cooperation with J. G. Schnitzer, under the direction of H. B. McCoy . . . Washington. [1946.] v, 180 pp. Illus. 9381.73A70 no. 34
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 34.

Harper, Floyd Sprague. Mathematics of finance. International Textbook Co. 1946. ix, 327 pp. Illus. HF5691.H29

Hickernell, Warren Fayette. Establishing and operating a real estate and insurance brokerage business . . . Prepared by Warren F. Hickernell, with the assistance of Mary R. Lubig and Anne E. Corbett under the direction of H. B. McCoy. Washington. [1946.] vii, 137 pp. Illus. *9381.73a70 no. 26
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 26.

Hood, Victor E. Establishing and operating a retail feed and farm supply store. Washington. [1946.] iii, 38 pp. *9381.73a70.45
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 45.

Linderholm, Clara C. Establishing and operating a stationery and office-supply store. Washington. [1946.] 30 pp. *9381.73a70.44
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 44.

— Establishing and operating an automatic merchandising business. Washington. 1946. v, 41 pp. Illus. *9381.73a70.58
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 58.

Loeb, Harold. Full production without war. Princeton Univ. 1946. xviii, 284 pp. Illus. 9330.1A540

McIsaac, Archibald, *and others.* Postwar prospects for American textiles; an introductory report, by Archibald M. McIsaac, James G. Smith [and] John W. Cadman, jr. of the Department of economics and social institutions, Princeton university. Washington, Textile Foundation. [1946.] 30 pp. 9338.415A20

Miller, Nelson Alexander. Establishing and operating a variety and general merchandise store . . . By Nelson A. Miller . . . under the direction of Walter F. Crowder.

[Washington, 1946.] vi, 256 pp. Illus. *9381.73a70 no. 35
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 35.

— Grocery store . . . by Nelson A. Miller, Harvey W. Huegy, and associates: E. R. Hawkins, Charles H. Sevin . . . [and others] under the direction of Walter F. Crowder. Washington. [1946.] vii, 375 pp. Illus. *9381.73A70 no. 21
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 21.

Mintz, Sam. Establishing and operating a jewelry store. Washington. [1936.] v, 42 pp. Illus. *9381.73a70.55
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 55.

Muller, Charlotte F. Light metals monopoly. Columbia Univ. 1946. 279 pp. *3563.110.519

Mutter, Lawrence P. Establishing and operating a heating and plumbing business . . . Prepared by Lawrence P. Mutter and Kenneth R. Davis, under the direction of H. B. McCoy. Washington. [1946.] vi, 139 pp. *9381.73A70 no. 36
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 36.

Nelson, James C., and Knute E. Carlson. Establishing and operating a trucking business. Washington. [1946.] iv, 71 pp. *9381.73a70.52
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 52.

Parris, Donald Henry Sheriden. Establishing and operating an electrical appliance and radio shop . . . Prepared by Donald S. Parris and associates, under the direction of H. B. McCoy. Washington. 1946.] vi, 199 pp. Illus. *9381.73a70 no. 28
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 28.

Peel, Arthur J. Establishing and operating a gift and art shop. Washington. [1946.] v, 49 pp. Illus. *9381.73a70.63
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 53.

Sevin, Charles H. Establishing and operating a bookkeeping service. Washington. 1946. 51 pp. Illus. *9381.73a70.41
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 41.

— Establishing and operating a service station . . . Prepared by members of the petroleum industry and Charles H. Sevin, under the direction of Walter F. Crowder. Washington. [1945.] vi, 198 pp. Illus. *9381.73a70 no.22
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 22.

Stamp specialist emerald book, The. . . . [New York, H. L. Lindquist. 1946.] 136 pp. Illus. HE6199.S8134
Contents. — Confederate states of America, Some notes on the postal legislatiou, Postal rates, Postal uses and earliest known dates of the stamps of the general issues, by Stanley B. Ashbrook. — Trans-Atlantic mails, by Major F. W. Staff. — Austria and Lombardy-Venetia, The re-engravings on the dotted background of the first issue, by Felix Brunner. — Puerto Rico, by R. B. Preston: A. The bogus stamps of 1897. B. Revenue stamps used for postage. — The development of the electric eye, by Nathan Goldstein II. — Poland, The postal stationery, by Clement A. Pulaski: A. The stamped envelope. B. The letter card section.

Stocking, George Ward, *and others.* Cartels in action; case studies in international business diplomacy, by George W. Stocking and Myron W. Atkins, with the assistance of Alfred E. Kahn and Gertrude Oxenfeldt. New York, The Twentieth Century Fund. 1946. vii–xii, 533 pp. 9338.8A40

Toboldt, William King. Establishing and operating an automobile repair shop . . . Prepared by W. K. Toboldt, in cooperation with William H. Myer, Etteline Flehr, and O. Schreiner, jr., under the direction of H. B. McCoy. Washington. [1946.] vi, 141 pp. Illus. *9381.73a70 no. 24
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 24.

Trimble, Paul C. Establishing and operating a dry cleaning business . . . Prepared by Paul C. Trimble with the assistance of Donald Layman, Robert H. Johnson, and Charles H. Sevin, under the direction of Walter F. Crowder. [Washington. 1946.] vi, 210 pp. Illus. *9381.73A70 no. 33
U. S. Bureau of Foreign and Domestic Commerce. Industrial (small business) series no. 33.

U. S. Federal power commission. Electric power requirements and supply in the United States 1940–1945; war impact on electric utility industry. (Class I electric utility systems) with an appendix showing scheduled increases in capacity, 1945 and 1946. Washington. 1945. 13 pp. *9381.0973A130
Reproduced from type-written copy.

Education

Flexner, Abraham. Daniel Coit Gilman, creator of the American type of university. Harcourt, Brace. [1946.] ix, 173 pp. LD2626.1876.F55
A biography of the first president of Johns Hopkins University from the point of view of his influence on American education.

Hobhouse, Christopher, *d. 1940.*. Oxford as it was and as it is today. Oxford Univ. [1946.] x, 120 pp. Plates. LF521.H6 1946

Jones, Howard Mumford. Education and world tragedy. Harvard. 1946. viii, 178 pp. The Rushton lectures 1946. LA226.J64

Kelly, William A. Educational psychology. 3d edition revised and enlarged. Bruce. [1946.] xxiv, 597 pp. Illus. LB1051.K37 1946
"Intended for use in Catholic colleges and teacher training institutions."—*1st Foreword.*

Leonard, John Paul. Developing the secondary curriculum. Rinehart. [1946.] xi, 560 pp. LB1628.L4

Murphy, Lois Barclay, and Henry Ladd. Emotional factors in learning. Columbia Univ. 1946. x, 404 pp. LB1073.M8

Odell, William R., and Esta Ross Stuart. Principles and techniques for directing the learning of typewriting. 2d edition. Heath. [1945.] v, 250 pp. Illus. Z49.A2 O 2 1945

Peterson, Houston, *editor.* Great teachers; portrayed by those who studied under them, edited with an introduction . . . New Brunswick, Rutgers Univ. 1946. xxi, 351 pp. LA2301.P4

Strang, Ruth May. Group activities in college and secondary school . . . revised edition.

Harper. [1946.] xiii, 361 pp.
LB1027.S832 1946
"Selected references": pp. 302–350.

Fine Arts

Architecture

Hamlin, A. D. F., *1855–1926.* A text-book of the history of architecture. Longmans, Green. [1946.] xxviii, 493 pp. Plates.
8091.01–41W

Holisher, Desider. The house of God. New York, Crown Publishers. [1946.] 232 pp. Illus. 8104.02–106
Descriptions of the places of worship in America, illustrated with more than 300 photographs by the author and others, showing both exterior and interior views, and ceremonies and services in action.

Art History. War Damages

Friedmann, Herbert. The symbolic goldfinch; its history and significance in European devotional art. 157 illustrations. [Washington, Published for Bollingen Foundation by] Pantheon Books. [1946.] ix-xxix, 254 pp. *4095.02–122
"In the present study are amassed data on nearly five hund ed . . . devotional paintings containing goldfinches."—*P. 4.*
The great majority of the artists using the goldfinch symbol were Italian, the others German, Flemish, Spanish, French, etc. The Appendix contains a list of paintings which have the goldfinch symbol, arranged by schools and giving the present locations. The plates are noteworthy.

Howe, Thomas Carr. Salt mines and castles; the discovery and restitution of looted European art. Bobbs-Merrill. [1946.] 334 pp. Plates. 4087.08–103

Ivins, William Mills. Art and geometry . . . a study in space intuitions. Harvard. 1946. x, 135 pp. 4086.03–114
A study of the difference between ancient Greek metrical geometry and modern perspective geometry, with chapters on "Fifteenth and Sixteenth Century Perspective," "Cusanus and Kepler," "Desargues and Pascal," etc.

La Farge, Henry Adams, *editor.* Lost treasures of Europe; 427 photographs. Pantheon Books. [1946.] 39, [352] pp.
4087.08–105
427 photographs, collected under great difficulties, of city views, buildings — largely famous churches–, interiors, sculpture, and paintings of Europe, which have been wholly destroyed or greatly damaged, showing how they looked before the war. In some cases, pictures of ruins have been included.

Crafts. Antiques

Chicago, Art institute, Lucy Maud Buckingham collection. Chinese bronze from the Buckingham collection by Charles Fabens Kelley and Ch'n Meng-Chia. [Chicago,] Art Institute. 1946. 164 pp. 84 plates.
*8179.06–115
Descriptive text opposite each plate.

Freer gallery of art, *Washington, D. C.* A descriptive and illustrative catalogue of Chinese bronzes acquired during the administration of John Ellerton Lodge (with 50 plates). Compiled by the staff of the Freer gallery of art . . . Washington. 1946. v, 108 pp. *8179B.102
Most of the plates printed on both sides.

Halstead directory company, *Cortland, N. Y.* Halstead's national directory of antique dealers. 2d edition. Cortland, N. Y., Halstead Directory Co. [1945– *8161.08–139

[Index of American design.] [Silk screen reproductions of southern California designs from the Index of American design.] [Washington, National Gallery of Art. 194–?] 10 colored plates. *8163B.105
In portfolio.

McClinton, Katharine Morrison. A handbook of popular antiques. Random House. 1946. xii, 244 pp. Plates. 8161.08–143

Drawing. Illustration

Dickens pictures by contemporary artists in Van Dyke gravure. [n. p. 191–?] [233] plates. *8144.03–42
In box.

Guptill, Arthur L. Norman Rockwell, illustrator . . . biographical introduction by Jack Alexander. New York, Watson-Guptill Publications. 1946. xxviii, 208 pp.
8143.03–875
The life and work of the popular illustrator.
"In a period when wormwood and vinegar are the fashionable flavorings, it is genuine originality for Rockwell to dip his brush into the honey-pot of lovableness and zest in living."—*Preface* by Dorothy Canfield Fisher.

Hogeboom, Amy. Familiar animals and how to draw them. New York, Vanguard. 1946. 39 pp. Illus. 8142.05–119

Okubo, Mine. Citizen 13660; drawings and text by Mine Okubo. New York, Columbia Univ. 1946. 209 pp. Illus.
8145.03–124
Clever black and white illustrations to the author's account of her experiences in evacuation centers for Japanese Americans.

Williams, Gurney, *editor.* I meet such people! a careful collection of more than 200 carefree cartoons. Farrar, Straus. 1946. 128 pp. Illus. 8144.07–131
The humor editor of Collier's explains the editorial principles and methods, and tells of his experiences with cartoon artists and the public.

Furniture. Decoration

Miller, Gladys. Furniture for your home . . . illustrated by Harriet Meserole. New York, Barrows. [1946.] xiii, 290 pp.
8184.05–121

— Your decorating A-B-C . . . illustrated by Whit Boynton. New York, Malba Books. Published by Archway Press. [1946.] 66 pp. Illus. 8118.05–183

Sheraton, Thomas, *1751–1806.* Sheraton furniture designed from the Cabinet-maker's and upholsterer's drawing-book, 1791–94, with a preface by Ralph Edwards. London, Tiranti. 1945. 12 pp. 84 (*i. e.* 74) plates.
8185.02–751

Iconography

Davids, Arlette. Flowers. Drawn by Arlette Davids, text by Princess Bibesco, Tulips, hyacinths, narcissi. Paris. [1946.] [7] pp. [32] colored plates. *4092B.110

Look. Look at America; the country you know—and don't know. Houghton Mifflin. [1946– Illus. *4098.02–110

Painting

Alger, Joseph. Get in there and paint . . . illustrated by Alfred S. Piane and Norman Tate. Crowell. [1946.] 59 pp. Illus. 8070.06–103

Brook, Alexander. Alexander Brook. New York, American Artists Group. [1945.] [64] pp. 8060.06–350
Includes 53 pages of illustrations.

Buffalo fine arts academy. Charles Burchfield; a retrospective exhibition of water colors and oils, 1916–1943. April 14– May 15, 1944. The Buffalo fine arts academy, Albright art gallery, Buffalo, New York. [Buffalo, Holling Press. 1944.] 30 pp. 54 plates. 8060.06–354
Introduction signed: A. C. Ritchie.

Chang, Shu-chi. Reproductions of paintings. 1945? 8 colored plates. *Cab.80.279.14

Christ-Janer, Albert. Boardman Robinson . . . with chapters by Arnold Blanch and Adolf Dehn. Univ. of Chicago. [1946.] xv, 131 pp. Illus. 126 pp. *8060.06–671

Degenhart, Bernard. Pisanello. [Torino.] [1941.] 84 pp. 163 plates on 69 ll. VII colored mounted plates. *4103.04–832

Grosz, George. A little yes and a big no; the autobiography of George Grosz, illustrated by the author, translated by Lola Sachs Dorin. Dial Press. 1946. 343 pp. Plates. 8064.05–570
Grosz is a German illustrator who came to this country after the rise of Hitler.

Gruskin, Alan D. Painting in the U. S. A. Doubleday. 1946. 223 pp. Illus. 8060.06–177
Bibliography: pp. 213–215.

Karfiol, Bernard. Bernard Karfiol. New York, American Artists Group. [1945.] [64] pp. Illus. 8060.06–645
Includes 54 pages of illustrations.

McEacharn, Neil. Contemporary Australian art. Sydney. [1945.] 50 pp. incl. plates. 8062.c8–103
Contents. — Foreword by Neil McEacharn. — The McEacharn collection by S. Ure Smith. — Illustrations. — Biographical notes.

Rewald, John. The history of impressionism. New York, Museum of Modern Art. 1946. 474 pp. Plates. 8063.06–111
This profusely illustrated history extends from the Paris World's Fair of 1855 to 1927.

Riggs, Arthur Stanley. Titian the magnificent and the Venice of his day. Bobbs-Merrill. [1946.] 390 pp. Plates. 4104.07–908

Solomon R. Guggenheim foundation. In memory of Wassily Kandinsky. The Solomon R. Guggenheim foundation presents a survey of the artist's paintings and writings arranged and edited by Hilla Rebay . . . [New York. 1945.] 117 pp. Plates. 8066.07–650

Swarzenski, Hanns. The Berthold missal, the Pierpont Morgan library ms 710 and the scriptorium of Weingarten abbey. New York, Pierpont Morgan Library. 1943. 138 pp. *8079.04–200

Tavant, France. The frescoes of Tavant; introduction by P. H. Michel. Studio Publications. [1944.] 11, 12 pp. XIX col. plates. In portfolio. *4101.06–801

U. S. National gallery of art. Favorite paintings from the National gallery of art, Washington, D. C. Fifteen color reproductions with descriptive notes by members of the National gallery staff. New York, Archway Press. [1946.] 79 pp. 4061.05–207

Zürcher, Richard, *editor*. Italienische Wandmalerei; Meisterwerke des Freskos vom Mittelalter bis Tiepolo Einführung und Bilderläuterungen von Richard Zürcher. Zürich. [1944.] 230 pp. 172 illus. VI colored plates. *4102.01–108

Miscellaneous

Chambers, Bernice Gertrude, *editor*. Keys to a fashion career. McGraw-Hill. 1946. xvi, 238 pp. Illus. 8193.06–310

Chase, Edward T. The etchings of the French impressionists and their contemporaries. Paris . . . distributed by Crown Publishers, New York. 1946. 6 pp. [71] plates. *8156.07–102

Loggins, Vernon. Two romantics and their ideal life: Elisabet Ney, sculptor. Edmund Montgomery, philosopher. New York, Odyssey Press. 1946. 385 pp. 16 plates. 8083.04–787

Smith, Dan E. Square-serif . . . Introduction by Douglas C. McMurtrie. Chicago, Kroch. 1945. [11]–106 pp. Illus. 4099.02–132

Folk-Lore. Mythology

Hole, Christian. Witchcraft in England . . . London, Batsford. [1945.] 167 pp. Plates. BF1581.H6
"I have attempted only to give a general impression of witchcraft in England as it appeared when all believed in it and in the subsequent period when doubt was in the ascendant."—Author's *Preface.*
Striking illustrations by Mevyn Peake.

Schwab, Gustav, *1792–1850*. Gods and heroes; myths and epics of ancient Greece. [New York,] Pantheon. [1946.] 764 pp. Illus. BL725.S32
Translated from the German text and its Greek sources by Olga Marx and Ernst Morwitz. Introduction by Werner Jaeger.
Translation of "Die schönsten Sagen des klassischen Altertums."

History

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 5

Contents

	Page
THE BRITISH IN BOSTON	163
LETTERS BY BULWER-LYTTON (*concluded from the April issue*)	175
By Frederick Gillen	
ETCHINGS AND LITHOGRAPHS BY JOSEPH PENNELL	183
By Arthur W. Heintzelman	
GRAPHIC ARTS PROCESSES: LITHOGRAPHY	185
By Muriel C. Figenbaum	
FIRST EDITIONS	188
TEN BOOKS: SHORT REVIEWS	
William L. Langer: *Our Vichy Gamble*	189
Samuel Eliot Morison: *Operations in North African Waters*	189
Commission on Freedom of the Press: *A Free and Responsible Press*	190
Richard Crossman: *Palestine Mission*	190
Maurice Hindus: *The Bright Passage*	190
Henry Adams: *The Formative Years*	190
Arnold J. Toynbee: *A Study of History*	191
Ananda K. Coomaraswamy: *Am I My Brother's Keeper?*	191
Charles P. Curtis: *Lions under the Throne*	192
Charles Olson: *Call Me Ishmael*	192
LIBRARY NOTES	
King Charles I to the Scots	193
The Puritan Family	193
The "Baptistes" of George Buchanan	194
LIST OF RECENTLY-ACQUIRED BOOKS	195

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More Books

The Bulletin of the Boston Public Library

MAY, 1947

The British in Boston

AMONG the most interesting documents of the American Revolution are the original Orderly Books in which were noted all orders of the day, both from Headquarters and from company officers. The Library has a fine group of such books, including a nine-volume series kept by Lieutenant Colonel Thomas Grosvenor from 1779 to 1782, and several others which have been described in earlier issues of More Books. To these it has now added the Orderly Book of General Thomas Gage, kept at the British headquarters in Boston by Lieutenant Colonel Stephen Kemble from December 10, 1774, to June 6, 1775. It extends to over a hundred pages.

British Orderly Books relating to the siege of Boston are extremely rare, and this one is particularly important because it reflects the growing tension between the troops stationed in Boston and the American revolutionists. The last portion of the manuscript deals with the outbreak of the war. Lieutenant Colonel Kemble, who took down these orders, was Deputy Adjutant-General of the British Army in North America under General Gage, Sir William Howe, and Sir Henry Clinton. His father, Peter Kemble, was for thirty years a member of the governor's council in New Jersey, and his sister Margaret married General Gage in 1758. Kemble remained in his official post until 1779, when he rejoined his own regiment in the West Indies. Several years later, after Gage's death, he took over the management of his late commander's estate. In 1805, after holding one or two military appointments, he returned to America and lived in New Brunswick, New Jersey, until his death in 1829.

Thomas Gage arrived in Boston on May 13, 1774, as Captain General and Governor of Massachusetts. Up to that time his relations with American colonists had been very pleasant; but they deteriorated rapidly. He had no sympathy with the rebel notions of the "despicable rabble," and was convinced from the beginning that it was impracticable to disarm the provinces "without having recourse to force, and being master

of the country." One of his earliest official edicts was the Boston Port Bill which closed the harbor until the East India Company should be paid for the tea destroyed at the Boston Tea Party. By January 1775 he had thirty-five hundred British troops in the city; thereafter resentment mounted from day to day, until the final explosion at Lexington.

Gage was perfectly aware of the atmosphere. On December 30, 1774, he made very specific arrangements for alarm signals and battle posts in case of sudden emergency. A few weeks later he told commanding officers of regiments to "Assemble their Officers, & Shew them the impropriety of the Conduct of some of them, which has Afforded the Kings Enemys the very Advantage they seek, & given room for Reflections which Dishonour the Service." On February 16 he warned "the Patroles from the Several Guards to be very watchfull in going their Rounds & if they observe Numerous Parties of People Assembled in by Lanes or otherwise they will immediately Acquaint their Respective Guards with the same."

On April 19 the general commanded, "The Troops not to Straggle from their Quarters, but to be ready to turn out with Arms, Ammunition & Provisions, the moment they are ordered." Next day came the grim entry, "The Corps to Send immediately to the D, Adj^{t} Gen^{l} Returns of their Kill'd, Wounded, & Missing"; this was followed by a stiff reprimand on the twenty-second: "As by the Report of the Earl Percy, & the Officers in General, the Men in the late affair (tho they behaved with much Courage & Spirit) shewed great inattention & Neglect to the Commands of their Officers, which had they observed, fewer of them Would have been hurt, the Gen^{l} expects on any future Occation, that they will behave with more Discipline, & in a more Soldier like manner; And it is his most possitive Order that no Man quits his Rank to plunder or Pillage, or enter an house, unless ordered so to do under pain of Death." It was not until May 14, however, that Gage finally locked the stable door on a stolen horse by directing: "Officers will Observe from their different Encampments, or Guards, any Signals that may be made from the Steples of Churches, or other Buildings, and will immediately send to the place to enquire into the Cause."

Like its American counterparts, the book shows up all the harassing details of a military camp — Gage's troubles with the rum-sellers and dram shops whose liquor poisoned the men; his repeated attempts to curb desertion; the carelessness of troops in letting powder and cartridges get wet; and, in the spring of 1775, order after order for the care of the sick in the epidemic of smallpox which swept the town. The notes for the last day — June 6 — mention the appointment of Generals Howe, Clinton, and Burgoyne, as "Majors Gen^{l} on the Staff of North America." It is to be regretted that the account is not carried at least as far as June

12, when Gage issued the notorious proclamation of martial law which, in Abigail Adams's forthright phrase, superseded even "the father of lies." It would be interesting also to know what references would have been made to the Battle of Bunker Hill on June 17. But perhaps by that time Colonel Kemble was too busy to keep close track of his notebooks, for the manuscript drops off in the middle of a page.

Because of the unusual value of this Orderly Book, the text is reprinted below in its entirety.

H. McC.

General Orders by His Excellency the Hoñble Thomas Gage General & Commander in Chief, &c &c &c.
From 10th Decr 1774 to 6th June 1775

Head Quarters, Boston, Saturday, 10th Decr 1774.

The working Parties as usual.

Head Quarters, Boston, Sunday, 11th Decr 1774.

The working Parties as ordered on the 9th Inst.

The Barrack Master during the course of the first week in every Month, is to examine the state of the Barracks, & the Barrack furniture, & the Regts are to pay for all things that are broke, Spoiled, or missing, at the following Rates. Sterlg.

	S	d		S	d
A Bed case	7	6	A Shovel	5	0
A Bolster case	1	0	A Poker	1	6
A pair of Sheets	13	6	Candlestick	1	0
A Blanckett	9	0	Wood Axe	4	8
A Rugg	11	0	Buckett Iron bound	4	8
Iron Pott, boiled	5	0	Wooden Buckett	0	9
A pair Dog Irons	13	0	Beidle & Rings	4	0
A pair of Tongs	6	6			

The Men for the future to Mount Guard with their Ligings.

As there is a Gate way left open, for the Troops to March into the Common the Regts are to go that way in & out, without breaking down the Rails, which have been repaired by order, since the Encampment broke up.

Head Quarters, Boston, Monday, 12th Decr 1774.

The Working party under the direction of Capt Spry to be Augmented to 2 Subs, 2 Sergts 2 Corpls & 50 Privates till further Orders.

Head Quarters, Boston, Tuesday, 13th Decr 1774.

The Working Party as ordered Yesterday.

As Tools are missing from the Guards after being Supplyed, the Officers Commanding Guards, where any thing is lost or Damaged, are to be answerable for such difficiencie, & that every thing they Receive, is delivered over to the Relieving Officer who will be Answerable for all that is lost during the time of his Guard.

Head Quarters, Boston, Wednesday, 14th Decr 1774.

The working Party as usual.

Head Quarters, Boston, Thursday, 15th Decr 1774.

The working Party as usual.

Head Quarters, Boston, Friday, 16th Decr 1774.

The Regts will make Returns of their bad Flints, that good ones may be given in lieu of them, And will take care that every Soldier have at least two good Flints always in readiness in case they should be called upon.

The Floors in all the Barracks under which are Cisterns filled with Water are at the first convinient Oppertunity to be pulled up, the Cisterns cleaned & Sweetned & filled with Sand, or Rubbish if Necessary, but if it can be done without pulling up the boards, that labour may be saved.

The Body of the late Captn Maturine of the 31st Regt to be interred to morrow at two O'Clock in the afternoon, the Funeral Party to Consist of 1 Capt, 2 Subalterns, 2 Serjts 2 Corpls 2 Drumrs & 50 Private, the Officers & Men of the 1st Brigade off duty, are requested to attend the funeral, & any other Offrs who were Acquaintance of Capt Maturines.

After Orders.

The working Party to be Reduced to 1 Serjt & 12 Men.

Head Quarters, Boston, Saturday, 17th Decr 1774.

The Regts will give in Returns of what Ammunition they want to Compleat them, It is given out as a Standing order & to be strictly obeyed that the Regts are constantly kept Compleat with the Numbers of Rounds ordered without any Repertition of Orders for that Purpose.

The Artillery will supply the Troops with good Cartridges at the rate of forty two pr Pound.

Head Quarters, Boston, Sunday, 18th Decr 1774.

The 3d Brigade takes the Guards & Working Party as ordered the 16th Inst.

Head Quarters, Boston, Monday, 19th Decr 1774.

A General Court Martial to sit tomorrow Morning at 10 O'Clock, in the orderly Room at the Main Guard, to try Wm Ferguson Private Soldier in the 10th Regt & such other Prisoners as may be brought before them.

Major Smelt of the 47th Regt President.

	Members		Members
Artillery	1 Capt	38th	1
4th	2	47th	2
5th	1	52d	2
18th	1	59th	1
23d	1		

Capt. George Harris of the 5th Regt Depy. Judge Advocate to whom the Names & Dates of the Members Commissions the Prisoners Names & Crimes & Evidinces Names to be given immediately.

Head Quarters, Boston, Tuesday, 20th Decr 1774.

The Returns of Ammunition & Flints wanting to compleat the several Regts to be given to the Commanding Officer of the Royal Regt of Artillery every Monday Morning at Nine & the following Day a Person will attend at the Magazine in New Boston, to deliver the same, from Ten to one.

Head Quarters, Boston, Wednesday, 21st Decr 1774.

The Several Regts to make up their half Yearly Returns of Provisions & deliver them immediately to the Dy Qr Mr Genl.

A Carefull Subaltern, 1 Serjt 1 Corpl 1 Drumr & 18 Private to be ready to go on Board one of the Transports immediately, this Detachment will carry their Necessarys with them & the Officer will receive his orders from Head Quarters.

Head Quarters, Boston, Thursday, 22d Decr 1774.

The 1st Brigade gives the Guards & other Duties.

Head Quarters, Boston, Friday, 23d Decr 1774.

The working Party to be reduced to Six Private.

At the Genl Court Martial whereof Major Thomas Smelt of the 47th Regt is President.

William Ferguson Private Soldier in His Majesty's 10th Regt was tryed for Desertion, & found guilty of the same, & Sentenced to suffer Death.

The Commander in Chief approves of the above Sentence & orders the same to be put in execution tomorrow morning at Nine O'Clock, by Shooting said Wm Ferguson to Death by a Platoon of the Regt to which he belongs. The Picquets of the Several Regts Commanded by the Field Officer of the Day, will attend the execution, which will be Performed on some proper spot, at the back part of the Common near the Water.

The above Genl Court Martial is Desolved.

The Picquets to Assemble on the Grand Parade at half an hour past 8 O'Clock.

Head Quarters, Boston, Saturday, 24th Decr 1774.

During the Frosty weather to prevent any Accident from Bayonett by the Men falling they are not to be fixed on their Firelocks till further orders. This order does not Regard Centinels.

Head Quarters, Boston, Sunday, 25th Decr 1774.

The 1st Brigade takes the Guards & other Duties.

Head Quarters, Boston, Monday, 26th Decr 1774.

A Guard of 1 Sergt 1 Corpl & 12 Private, to Parade at three this Afternoon Near the Barrack Office, where a Sergt will attend to conduct them to the New Guard at the Northend, which they are to Protect from being Damaged by the Rable of the Town.

The Working Party at the Lines to be Desolved.

Head Quarters, Boston, Tuesday, 27th Decr 1774.

As the Guards have been compleated wt every convenience allowed by the Barrack Regulation, any difficiency that may hereafter happen will be reported immediately to the Town Major who will order them to be Repleaced, but should those difficiencies be found to proceed from carelessness, or willfullness such Person or Persons so offending, will be ordered to pay for the same, And for the immediate execution of which the Officer Commanding the Guard will be made Accountable.

Head Quarters, Boston, Thursday, 29th Decr 1774.

A Qr Master of the Day to be Appointed, and to be taken from the Brigade on Duty, the Qr Mr of the Day with the Pioneers of the Several Regts to be employed in the clearing away the Snow on the Parade, that the Men & Officers may stand dry, when the Guards are Assembled, And likewise to open a Communication with the Magazine Guard, & between the Magazine & the Guard on the Common, this to be done after every fall of snow.

Head Quarters, Boston, Friday, 30th Decr 1774.

The Alarm Guns Will be Posted at the Artillery Barracks, the Common & the Lines, the Alarm given at either of those places, is to be repeated at all the rest, by firing three Rounds each.

On the Alarm being given the 52d Regt is immediately to Reinforce the Lines, leaving a Captain & 50 at the Neck, The 5th Regt will draw up between the Neck Guard & the Liberty Tree.

The 4th or Kings own Regt will Reinforce the Magazine Guard with a Captain & 50 and with the Remainder draw up under Bartons Point.

The 43d Regt will join the Marines & together defend the Passage between Bartons Point & Charles Town Ferry.

The 47th Regt will draw up in Hanover Street securing both the Bridges over Mill Creck.

The 59th Regt will draw up in the Front of the Court House.

The 3 Companies of the 18th Regt joined by those of the 65th Regt the 10th 23d & 38th Regts will draw up in the Street between the Generals House & Liberty Tree.

Majors Martins Company of the Royal Regt of Artillery will move with expedition to the Lines, Reinforcing the Neck with one Commission'd Officer 2 Non Commission'd & 12 Men the Remainder of the Royal Regt of Artillery will get their Guns in order & wait for orders.

If any Alarm happens in the Night, the Troops will March to their Post without Loading, & on no Account to Load their Firelocks, it is forbid under the Severest Penalty to fire in the Night, even if the Troops should be fired upon, but they are to Oppose & Route any body that shall dare to Attack them (with their Bayonetts) And the greatest care will be taken that the Countersign is well known to all the Corps & Small Parties, Advanced, that in case of meeting they should know their friends & not Attack each other in the Night thro' Mistake.

The Officers Commanding Reg^{ts} will Reconoiter the Streets leading from their Quarters, to their Respective Alarm Posts. & fix upon the Streets they intend passing thro', each taking a different Route.

Head Quarters, Boston, Saturday, 31st Dec^{r} 1774.

A Guard of 1 Serg^{t}, 1 Corp^{l}, & 12 Men to mount to morrow for the Protection of the Wood Yard, & will Occupy the Guard Room left by the 18th Reg^{t} at their former Barracks in Atkins Street.

As it is expected the weather will come on more severe, whenever that happens the Guard will Relieve their Centrys every hour, or every half hour as the Cold is more or less intense.

Head Quarters, Boston, Tuesday, 3^{d} Jan^{y} 1775

The Barracks Chimneys to be Swept at least once every Month, it is expected the fires are put out by the time the Sweepers arrive, that they may not be detained, longer than is Necessary, the Barrack Master will give notice the Preceeding Evening of the day, the Chimneys are to be swept.

When Officers want their Chimneys Swept, they will send their Names & Places of abode to the Barrack Office.

Two Men of each Corps to be sent tomorrow morning at 8 O'Clock to the Artillery Barracks, to be employed in making up Cartridges for the use of the Troops.

Head Quarters, Boston, Thursday, 5th Jan^{y} 1775.

One Serj^{t} & one Corp^{l} to be added to the Main Guard.

When working Parties are ordered the Q^{r} Master of the Day to Parade them & see them March off.

Head Quarters, Boston, Friday, 6th Jan^{y} 1775.

The two Men of each Reg^{t} ordered to attend the Artillery to make Car-
on that Duty.
tridges for the use of the Troops are not to be changed but to be continued

Notwithstanding the orders that have been given, Several Tools & Utensils are taken from the Guards, no Guard for the future to be Relieved till they have made good all that they Received at their Mounting, which shall not be forthcoming at the time of Relief.

Head Quarters, Boston, 10th Jan^{ry} 1775.

Soldiers are not to wear their Watchcoats except on Duty, & then only when Centry, or lying down to Sleep.

Head Quarters, Boston, 11th Janry 1775.

The Guard at the Wood Yard to be Reduced to 1 Serjt, 1 Corpl, & 9 Private.

Head Quarters, Boston, 12th Janry 1775.

The 5th & 38th Regts to prepare setts of Muster Rolls, commencing the Day they came on the British Establishment & ending the 24th Septr.

The other Regts to make their Rolls for 183 days from 25th June 1774, to the 24th of Decr following.

Head Quarters, Boston, 14th Janry 1775.

The Troops to Receive 4 days Salt & three days fresh Provisions till further orders.

On Monday the 4th 23d 43d Royal Artillery & Artificers.

On Tuesday the 18th 38th 47th 59th & 65th Regiments. And on Wednesdays the 5th 10th & 52d Regts.

The Issuing hours to commence at 9 in the morning, & an hour to be Allowed each Regt to receive their Provision, the Regts will attend in Rotation, that they may all Receive their Provisions in turn at the earliest hour, The Regts will send two Different parties on the days & hours proposed, one to receive their Salt, & the other to receive their fresh Provisions. The fresh to be received at Tilerton's, & the Salt at Greens Wharfs.

The Marrines will continue to receive fresh Provisions till further orders, As well as the Regimental Hospitals.

Head Quarters, Boston, 16th Jany 1775.

The four days Salt Provision the Troops receive from the Commissary Genl will be in all Species, the three days fresh drawn from the Contractors. they will receive in Beef & Flour only, And the Several Qr Masters are to give receipts Accordingly.

Head Quarters, Boston, 17th Janry 1775.

Tomorrow being the Annavirsary of the Queens Birth Day, The Artillery will at noon fire a Royal Salute of Twenty one Guns which will be followed by three Volleys from the Picquets of the Corps in Town.

The Picquetts to Assemble on the Grand Parade & the Field Officer of the day will march them to King Street, draw them up just below the Town House & will order them to fire as soon as the Royal Artillery have done firing.

The General & Field Officers are requested to meet the Governor & Council tomorrow at 12 O'Clock in the Council Chamber to Celebrate the day.

Head Quarters, Boston, 18th Janry 1775.

A Detachment of an Officer & 25 Grenadiers of the 4th Regt will fire this afternoon in consequence of a meeting of the Blue & Orange Sosiety.

Head Quarters, Boston, 19th Jany 1775.

The late Lieut Forlow of the Royal Welsh Fuzileers to be Buried to

morrow at One O'Clock, the Commanding Officer of the Regt will give proper directions for the Funeral Party & interment.

Head Quarters, Boston, 20th Jany 1775.

The Battalion of Marines under the Command of Major Pitcairn, to do Duty with the first Brigade till further orders.

Head Quarters, Boston, 21st Jany 1775.

As Riots & Disturbances have happened last Night in Town between Offrs & the Towns Watch, A Court of enquiery compos'd of five Field Officers to sit on Monday at 10 O'Clock at the Main Guard, to examine into the cause & Circumstance thereof & Report the same to the Commander in Chief. For this Duty Lieut Coll Maddison, Major Clerk, Major Cairncross, Lt Coll Bruce & Lt Coll Hamilton.

Head Quarters, Boston, Monday, 23d Jany 1775.

A Detachment of 1 Captain, 3 Subs, 4 Serjts 4 Corpls 2 Drumrs & 100 Private to be ready to embark at three O'Clock this afternoon taking Seven days Salt Provisions, & the Beding with them, for the returning of which into their Barracks they will be Accountable to the Barrack Master, giving their Receipts for which they take away. The Officers to take only such part of their Baggage as will be Necessary for their use, for the course of Ten days, or a fortnight, this Detachment will embark at the Long Wharf, Putting 70 Men on board the Sloop Britainnia & the remainder on Board His Majesty's Armed Schooner Diana, the Provisions, Baggage & Beding to be put on Board as soon as Possible, & the Captain will call on the General, at 2 O'Clock for his orders.

Head Quarters, Boston, 24th Jany 1775.

The Commanding Officers of Regts will Assemble their Officers, & Shew them the impropriety of the Conduct of some of them, which has Afforded the Kings Enemys the very Advantage they seek, & given room for Reflections which Dishonour the Service, They will point out to them that ill must arrise from their Assembling to game & Drink, which lays a foundation for Quarrells & Riots. That Attacking the Watch of any Town, in all parts of the World, must be attended with bad Consequence, for as they are Appointed by Law, the Laws will protect them, & no Person that Quarrells with them, will get Satisfaction for Injuries he may Receive, but on the Contrary will be Condemned. That the Commander in Chief is Determined to make the Strictest enquiery into the Conduct of all Officers Concerned in Quarrells & Riots with the Towns People, & to Try them if in fault, Reminds the Officers of the orders already given out in that Respect & the Directions to the Guards to prevent them.

Head Quarters, Boston, 27th Jany 1775.

After Orders.

The Field Officer of the Day to Visit the Main Guard & to be received by it, in the same manner he is received by all the other Guards.

Head Quarters, Boston, 28th Janry 1775.

The Several Corps to return their empty Powder Barrells to the Ordnance Store-keeper.

Head Quarters, Boston, 29th Jany 1775.

The Court of enquiery ordered to sit the 21st Inst is Desolved.

Fourteen Days Salt Provisions to be put on board the Sloop General Gage early to morrow morning for the Detachment under the Command of Captain Balfour at Marshfield.

Head Quarters, Boston, Monday, 31st Jany 1775.

A Garrison Court Martial to sit tomorrow morning at 10 O'Clock in the orderly Room at the Main Guard, to try Serjt Mathews of the 38th Regt on Suspicion of Selling a Firelock belonging to said Regt. And such other Prisoners as shall be brought before them. 1 Captain & 4 Subalterns for this Duty. 4th Regt gives the Captain.

A Guard of 1 Corpl & 4 Private Men to Mount on Board a Transport for the Protection of some Powder lodged in her, the Corpl will Receive his directions from the Party of the Royal Artillery when he relieves.

Head Quarters, Boston, 1st Febry 1775.

The Regts that have not sent Subsistance to the Detachment at Marshfield will take the Oppertunity to send a fortnights Subsisce by Mr Bowen. And they will get Necessarys ready to send their Men when a Conveyance offers, of which they will have notice.

Six Women Wifes of the Men belonging to the Detachment to be sent at the same time the Necessarys go, who will be employ'd in washing for the Men, that they may be kept clean.

The General having Complaints of Officers too often quiting their Guards, It is His possitive orders that if any Officer is found absent from his Guard, that he be immediately Relieved & put in Arrest.

Head Quarters, Boston, 2d Feby 1775.

Altho Canteens have been allowed to the Several Regts for the Convenience of the Soldiers, there are Notwithstanding Complaints of Soldiers Wifes keeping Dram Shops in different parts of the Town where Men get intoxicated in a very extraordinary manner, & two Soldiers killed by the poisonous liquors they sell in one Night.

The Commanding Officers will make enquiery among their Regiments & give in a Return of the Women that hire Rooms in the Town to sell Drams, where they live, & of whom they hire their Rooms.

Head Quarters, Boston, 4th Feby 1775.

Daniel Chamberlain Soldier in the 4th Regt tryed by a Garrison Court Martial of which Capt. Webster of the 4th Regt is President for Disposing of His Majestys arms, is found guilty & is Sentenced to receive five Hundred Lashes. Serjt Tho. Mathews, Thomas Whitehead & James McKenzie all of

the 38th Regt tryed by the said Court Martial for Selling Arms & locks of Firelocks are Severally Acquitted.

The Commander in Chief Approves of the above Sentence, but remits three Hundred lashes ordered the Prisoner Chamberlain & orders he receives the two remaining hundred by the Drumrs of his own Regt. The above Garrison Court Martial is Desolved.

Whatever Supernumerary Arms may be in any of the Regts to be immediately Collected, & the Commanding Officers will order them to be put in store & kept there.

Head Quarters, Boston, 5th Feby 1775.

A Working Party of 1 Serjt 1 Corpl & 12 Private to Parade to morrow morning at 8 O'Clock. the Serjt will march them to the Lines where he will receive his Directions.

The Necessarys & Women ordered for the Detachment at Marshfield to be put on Board the Sloop Genl Gage, lying at long Wharf tomorrow morning at Daybreak.

Head Quarters, Boston, 6th Feby 1775.

As four Tents & Marquees for Field Officers & 26 for Captains & Subalterns were delivered to the 5th & 38th Regts. A Return to be made of the Names of the Officers who Received the same, which is to be transmitted to the War Office.

Head Quarters, Boston, 7th Feby 1775.

His Majesty has been pleas'd to make the following Promotions in the Staff in North America. Vizt

Quebec.

Major Genl James Johnston to be Governor vice Genl Murray Removed 8th Novr 1774.

St. Johns Newfoundland.

Colonel Wm Amherst to be Lieut Governor vice Bradstreet Deceas'd — 30th Novr 1774.

Head Quarters, Boston, 10th Feby 1775.

When Soldiers are found frequenting houses Occupied by Soldiers wifes who sell Liquor without license, from whence the greatest Irregularitys proceed, & the liquor Sold in such houses prove fatal to many Soldiers, the Commanding Officers will Direct such Persons to be carried before a Magistrate with proper witnesses, who will order them to be fined & proceed against in other Respects according to Law.

Head Quarters, Boston, 11th Feby 1775.

A Fortnights Provision & Subsistance to be sent to the Detachment at Marshfield, the Subsistance to be delivered to a carefull Serjt who will be Appointed to receive it, & to take care of any thing else the Regts may have to send to the Officers or Soldiers at Marshfield.

Head Quarters, Boston, 13th Feby 1775.

A Complaint having been made that some of the Regts make an improper use of their Sheets, by carrying Bread &c in them, It is the Commander in Chief's order, that no part of the Barrack furniture is Apply'd to any other purpose, but such as it is design'd for, or taken out of the Barracks on any Account whatever.

Head Quarters, Boston, 16th Feby 1775.

After Orders.

The Patroles from the Several Guards to be very watchfull in going their Rounds & if they observe Numerous Parties of People Assembled in by Lanes or otherwise they will immediately Acquaint their Respective Guards with the same.

Nine Private to be added to the Magazine Guard, at Six O'Clock this Evening.

Head Quarters, Boston, 17th Feby 1775.

A Guard of 1 Serjt 1 Corpl & Twelve Private to mount to morrow morning at the Artillery work house near the Common.

Two Men of each Brigade to be sent to the Royal Regt of Artillery to do Duty with that Corps till further orders.

Head Quarters, Boston, 18th Feby 1775.

The two Men ordered from each Brigade to do duty with the Royal Regt of Artillery, to return to their Respective Regts tomorrow, & Six Men from the Brigde for Duty, Conducted by a Non Commission'd Officer, to be sent every Morning at 1/2 past Eight O'Clock to the South Battery where they will join, & do duty with the Barrack Guard of the Royal Artillery.

Head Quarters, Boston, 4th March 1775.

A General Court Martial to sit immediately at the orderly Room at the Main Guard, to try Robt Vaugham Private Soldier in the 52d Regt And such other Prisoners as shall be brought before them.

Major Mitchell President.

Royal Artillery	1 Capt.	
1st Brigade	5 do	
2d do	4 do	Members
3d do	2 do	

Capt. Jos. Ferguson, Royal Welsh Fuzileers Deputy Judge Advocate.

(*To be concluded.*)

Letters by Bulwer Lytton

By FREDERICK GILLEN

(*Continued from the April issue.*)

AT this point something must be said about Lytton's unfortunate marriage, since it now has a direct bearing on his political life. At the age of twenty-four Lytton married the beautiful Rosina Doyle Wheeler, in spite of the opposition of his mother and the withdrawal of her financial support. The marriage was happy for about six years. Two children were born — Robert, who became the first Earl of Lytton and who wrote under the pen name of "Owen Meredith," and Emily, who died very young. The marriage finally broke down under the strain of the work Lytton had to do in order to support a fashionable style of life. His wife resented his neglect and became bitter after the death of their daughter. There was a period of mutual infidelity, separation, and reconciliation.

By 1858 Lytton's romance had completely soured. Lady Lytton became obsessed with the idea that she was being hunted and persecuted. She used to send as many as twenty letters a day to Lytton in duplicate with the envelopes covered with insulting and even indecent inscriptions. She would address them to the House of Commons, or to country houses and hotels where she was sure that they would be seen by others. Similar letters were received by all his friends, including men like Dickens and Disraeli. She even took to writing pamphlets against her husband. Lytton had finally begun to take steps to have his wife confined when the most humiliating experience of his life occurred. When Lord Derby invited Lytton to join his Cabinet as Secretary of State for the Colonies, he had to go down to Hertford on June 7 to meet his constituents for re-election to the House of Commons. While Lytton was thanking the electors in a field outside the town his wife pushed her way through the crowd, shook her fist at her husband, and declared that it was a disgrace to make such a man Minister for the Colonies. Lytton fled, leaving the field to Rosina, who said that he should have been transported to the colonies long ago and that he had murdered her child and tried to murder her. Lytton then tried to have her certified, but she had defenders in the opposition press. The poor husband was only too glad to accept his son's offer to take her abroad and keep her out of the way. A letter written at the beginning of July 1858 reflects his worries:

> Heartfelt thanks to you for remembering me so kindly and writing. Your biography will give the greatest delight to the few who like me, and is full of talent and interest for the world. It was most friendly.
>
> I am beset with trouble and business.

A month later he writes: "Thanks and pardon for any seeming want of

sympathy. I fear that worry has made me very egotistical. Pray come and dine with me tomorrow at 7 o'c tete a tete in Park Lane."

The biography to which Lytton alludes in the first of these two letters was a sketch included in a volume entitled *The Derby Ministry: A Series of Cabinet Pictures,* which Kent published under the pseudonym of "Mark Rochester." His praise of Lytton was rather fulsome: "Statesman, orator, poet, novelist — these are a few among Sir Edward Bulwer Lytton's securities for the remembrance of posterity, as they are unquestionably foremost among his manifold claims upon the attention, and in great measure, also, upon the unstinted admiration of his contemporaries."

Lytton mentions the book again in December, and also what he had done for his old friend Miles Gerald Keon, the novelist, another unsuccessful literary hanger-on of the great man:

> I am very sorry we should have missed each other. I have been here for some days and think of going to Malvern next week if possible.
>
> I hope your book gets on well. I thought it very serviceable to the Govt. and a service they ought not to forget.
>
> You heard from Wolff what I am doing for Keon. Colonial secretaryship at Bermuda, beautiful scenery and at least 700 a year. I take it for granted he will accept it. My last letter from him is written dejectedly.
>
> I am poorly, jaded and overworked.

In July 1859 he writes of the Keons: "I have had long letters from the Keons. They seem to be made lions of, and tho' they growl a little at their dens, still they evidently like being lions." Keon stayed in Bermuda until his death in 1875.

Lord Derby's second administration survived less than a year, but the careers of Lytton and Disraeli, its most colorful members, present some curious parallels. In the August 1868 issue of *Blackwood's Edinburgh Magazine* there appeared an unsigned article which purported to give the details of the early acquaintance of the two authors. According to this article Disraeli sent a copy of his *Vivian Grey* to Lytton with an apologetic note giving the reasons for the liberty he had taken. Disraeli was invited to dinner next day and sat down with the future Chief Justice Cockburn and an unspecified friend of Lytton's. The article concludes:

> The two brilliant novelists and the painstaking lawyer who dined together some forty or more years ago comparatively obscure men, have all risen to positions of eminence in the state. Mr. Cockburn is Lord Chief Justice of England. Mr. Bulwer, after serving as Secretary of State for the Colonies, has become a peer of the realm; and Mr. Disraeli, on more than one previous occasion Chancellor of the Exchequer and leader of the House of Commons, is now First Lord of the Treasury. So much for the practical working of a constitution which Mr. Bright denounces as repressive of merit, and Mr. Gladstone, forgetful of what it has done for himself, seeks to overthrow.

Lytton's comment on this article was mailed early in August 1868:

> The article on Disraeli is incorrect about the Dinner as well as elsewhere. In the first place Disraeli was an author some time before me. I should think *Vivian Grey* was published about 2 years before *Pelham,* tho' half of *Pelham* was *written* before (in my first year at Cambridge). Disraeli did not write to me sending his book — He wrote a few lines about something else. I have no recollection whom he met at dinner the 1st day I asked him, but believe it was a much larger party than 4 and that Lord Normanby was one.
>
> If ever there was this dinner of 4 it would probably therefore have been at a later period of acquaintanceship. I suspect the author of the article to be S. C. Hall. The author makes a singular blunder as to the date of Dis's boast that the time would come when the House "shall hear me." He refers it probably to debates in long subsequent periods of his career. It was the last sentence of his maiden speech . . .

In any case the acquaintance of the two novelist politicians was an old one. After his marriage, Bulwer and his wife set out to conquer London in an age when, as a fashionable novelist, Mrs. Gore wrote, "it was holiday time for people intent on promoting the great happiness of the greatest number." Early in 1832 the young Benjamin Disraeli wrote enthusiastically to his sister about "a very brilliant reunion at Bulwer's last night." He listed the famous people he had just met, for he was then extremely capable of being impressed. A few days later Disraeli wrote again to his sister that he had dined with Bulwer and had met a French nobleman of the Guizot school paying a visit to a constitutional country. He found his host "more sumptuous and fantastic than ever":

> Mrs. B. was a blaze of jewels, and looked like Juno; only instead of a peacock, she had a dog in her lap, called Faery and not bigger than a bird of paradise, and quite as brilliant. We drank champagne out of a saucer of ground glass mounted on a pedestal of cut glass.

Of course Disraeli as a novelist could not refrain from using such good material, and Lytton comes into his novel *Endymion* as "the Hon. Bertie Tremaine."

Years later the two men even appeared together on a festive academic occasion. Lord Derby succeeded the Duke of Wellington in the honorable if somewhat empty office of Chancellor of Oxford University, and recommended both for honorary degrees, which were conferred in the Sheldonian Theatre in the presence of a gathering of men like Macaulay, Gladstone, and Grote, the historian of Greece. Lytton wrote from Oxford in June 1863 to describe the occasion:

> Dis. is idolized by the undergraduates at Oxford. My own reception was civil eno' — ditto Alison's. Warren's was more a party affair — a few hisses drowned out the reaction of applause. The undergraduates of Christ's hooted Gladstone. But his strength is immense with those of his own standing.

HOWEVER, Disraeli is not mentioned very much in the remaining years. As we shall see, he is occasionally discussed, not without some indirect bitterness, in later years after Lytton had retired from any very active part in politics. As he grew older Lytton tended to complain increasingly about his health. His complaints were especially justified in the case of the increasing deafness which afflicted him in his later years. He was ready to grasp at any straw. On September 12, 1865, he wrote from Stevenage:

> In the *Sun* of yesterday there is a paragraph of the cures of deafness made by a Dr. Turnbull. Have you ascertained if the said Turnbull be still living and practicing and if so what is his address? The test named in the paragraph of curable deafness is in my favour. Viz: I hear a watch tick, placed at the forehead with the ears stopped up. But I never heard of Turnbull and fancy he must be dead.

Lytton's deafness was connected with his elevation to the peerage and his final retirement from active politics. Lord Derby formed his third administration in 1866 after the defeat of the Liberal Reform Bill. He offered Lytton the peerage for which he had refused his recommendation to the Queen in 1858. Lytton had always wanted at least a barony. On his elevation he wrote to his son to remind him of the time when he remarked, "We must have the Peerage. I can be but a Baron — higher grades I leave to you." At the same time he realized that a seat in the House of Lords amounted to retirement from active political life, as it does to an even greater extent today.

Lytton wrote to acknowledge Kent's letter of congratulation on July 14, 1866: "A thousand thanks for your affectionate letter. I don't know what day I shall take my seat etc. I believe there are horrid robes to buy. I don't think it will be till the week after next." Lytton hoped that he would be able to make speeches in the Lords on important subjects and thus be of some service to his party. He found, however, that he could hear nobody, not even Lord Derby, who spoke very clearly. Kent seems to have supplied him with the address of Dr. Turnbull, for a year after his first inquiry he was in Paris under the care of the "celebrated aurist." He wrote from the Hotel du Louvre on the Rue Rivoli in the middle of November 1866:

> Here I am under Dr. Turnbull's care. He remembered you — said he cured you of something in eyesight. I said it was your father. He declared it was you, "the Poet." He is either a marvelous impostor or a marvelous genius. I hope the latter. He says he shall quite cure my bronchitis, and it is already better — somewhat. He says he is certain of restoring perfect hearing to one ear and greatly improving the other. He tests ears and bronchia in the same process, which is distressing for the time but not painful — makes one's eyes water and upsets one for an hour. He is very positive in his assurance and I think I do feel a wee bit better. So I am going to give

him a fair trial, and perhaps if he succeeds, may not go to Nice at all. At all events I am here for some time longer . . .

I find Paris very dull and don't know how to pass the day, still less the evening.

A week later he wrote: "Turnbull however occupies my mornings. He has certainly done good to my hearing."

Either Turnbull helped his hearing only temporarily or Lytton, as his grandson suggests, "failed to overcome the nervousness occasioned by the chilling atmosphere of the House of Lords," for he never spoke in the Upper House. He prepared set speeches several times during the next few years, but none of them was ever delivered. His active parliamentary career, such as it was, closed in 1866. Lytton was at least present, however, as an observer in the second reform period of 1866. In March 1866 the great Liberal leader, Gladstone, introduced a moderate measure of electoral reform which Lytton at first expected to pass. He wrote at the beginning of April 1866:

I hope you are well and malady cured . . . I expect to be busy seeing all sorts of people for the next seven or eight days. But hope to have a talk with you after the second reading of Reform Bill which I suppose will pass by about 15 up to 20 votes. But it may be less.

After the great debates on April 26, 1866, Lytton wrote:

2 fine speeches in different ways, Dis's and Glad. Dis brought out quite a new feature about counties and was very good about Bright — too coarse about Glad. and unlucky in reference to an Oxford Union speech. But how superbly oratorical Gladstone's ending was. What a Delivery. What hupocrisis which is the word Demosthenes I think uses, and Cicero translates as Actio. I never more perceived the difference between the eloquence of a speech, and the oratory of a speaker, than in mentally comparing Lowe's speech with Glad's speaking.

Thank Heaven Lowe's speech, by the way, was not made by one of us. I never heard a speech more clever and more unwise — less statesmanlike in every sense — injurious to himself personally, to any party with whom he may act hereafter and by whom this question must be settled, and to the true cause at stake . . .

Lytton was acute in his observation. Robert Lowe's anti-democratic speech, made from the Liberal benches, against his own party's measure encouraged the Conservatives to attack a bill which, as Lytton's previous letter indicates, was expected to pass. One sentence may indicate its nature: "Whatever we learnt at Oxford, we learnt that democracy was a form of government in which the poor being many, governed the whole country, including the rich, who were few, for the benefit of the poor."

The combination of the Tories and the dissident Liberal group headed by Lowe led to a parliamentary crisis. Gladstone and his Cabinet handed in their resignations. In the interim period before the formation of the new cabinet in June 1866 Lytton wrote:

I came here Friday for a breathing pause and shall return to Town for the Ministerial announcement Tuesday. I take it for granted there can be none tomorrow.

When I left town, the impression was that the Queen having declined to accept the tendered resignations, Ministers then suggested "conditions" on which to stay on. — 1st liberty to announce to Parliament the Queen's express command that they should remain, 2ndly absolute leave to dissolve. That the Queen would grant these conditions — that Gladstone would make some propositions to the House, either as to soliciting a vote of confidence, or a pledge as to renewal of Reform, or the leading provisions of the Bill, and gaining these would not dissolve — not gaining them, dissolve.

I *think* they will stay on and not dissolve. But it is impossible to say. The Queen is averse to any thing that adds to her "troubles," and I presume will give her present Ministers carte blanche.

If Ministers resigned without dissolving I think Gladstone's position would be strong and the new Government in a very difficult position. If Ministers withdraw the bill for this year, stay on and don't dissolve, they will be damaged. If they dissolve with such a war in Europe they will be almost traitors to England, and the split in their party be irrevocable. I think the certain effect would be their speedy overthrow by their own Parliament.

But all this is speculation and guesswork.

Gladstone and his colleagues in the Cabinet headed nominally by Earl Russell resigned, and the Derby-Disraeli combination again came into power for a short time, to pass a reform bill giving an even wider extension to the electorate than Gladstone had proposed.

By February 1868, Lord Derby's health had become so bad that his replacement as Prime Minister by Disraeli seemed likely. The prospect was not pleasing to Lytton. He had confidence neither in Disraeli nor in Derby's son, Lord Stanley. He expressed his feeling on the 20th:

How mournful is all we hear about Lord Derby. I sincerely trust he may rally. His loss to the Party would be heavy indeed and long irreparable. His death placing Stanley in the Lords would necessitate Dis's premiership, Stanley leading the Lords as Foreign Minister. But I doubt if Dis could long command the confidence of the country or Stanley manage the Dons in the Lords.

By March 12, 1868, Lytton was more confident as to Disraeli's future as Prime Minister, but he was completely wrong in thinking that the question of the disestablishment of the Protestant Church in Ireland would give Disraeli no trouble, and he was somewhat tactless in his reference to "Jesuit lights" in writing to a devout Roman Catholic.

I think Dis has a good chance of staying in. Any premature attempt to turn him out would make him very popular. He has a tractable party to deal with and no great difficulties at present. The Irish Church will I presume be postponed and Parliament will not hear of any wild schemes which under the name of Jesuit lights confiscate property.

At the end of October Lytton realized that the crisis over the disestablishment of the state-supported Protestant Irish Church would cause trouble to Disraeli: "I think Dizz's day of power looks drawing to a final close. If the elections turn out as I suspect they must, the remnants of his party will be very mutinous and their sole chance is in appointing another leader."

The Conservative Party lost the elections in 1868 and a new Liberal Cabinet headed by Gladstone came in. As a retiring Prime Minister Disraeli could have had a peerage, but like Mr. Churchill he preferred not to give up his leadership of the opposition in the House of Commons. Instead he followed the example of William Pitt, who had his wife made Baroness Chatham. Queen Victoria was pleased to make Mrs. Disraeli the Viscountess Beaconsfield in her own right. Disraeli himself, of course, was later made Earl of Beaconsfield. Lytton's comment from Torquay on November 28, 1868, was slightly bitter:

> I don't think Dizz's compliment to his wife means anything as to his own future hopes. I am told she is 75 and at that age it is better to take a bird in the hand.
>
> I do hope that he will atone for his manifold sins in some degree by doing a good act towards you before retiring sub umbras.

Lytton and Disraeli's wife had not been on good terms for many years. In February 1836, Rosina Bulwer Lytton had made a raid on her husband's rooms and found a tray set for Lytton and his friend Frederick Villiers, who had failed to come. "I went," she said, "to visit my husband in his rooms, which he kept in order to have undisturbed communion with the Muse. I found the Muse in white muslin seated on his knee." The story was a good one, and spread even into the columns of the daily newspapers. It was propagated with particular zeal by the very gossipy and indiscreet Mrs. Wyndham Lewis. Lytton wrote her a very sharp letter, warning her to be more careful in her statements. After this incident relations between her and Lytton were never very cordial. Three years later she married the much younger Disraeli. Michael Sadleir, the most recent student of Lytton's early career, believes that the hostility of Lady Beaconsfield must be included among the reasons for Lytton's failure to attain the rewards to which his ability and political activity entitled him.

In May 1872 Lytton had occasion to write to his ailing friend on the death of his brother, Henry Bulwer, Lord Dalling:

> I am much grieved to hear that your suffering is so prolonged and that another operation is considered necessary . . . I conclude that you will take chloroform or other anodyne.
>
> Yes, I guessed the touching and beautiful articles in the Post to be from your affectionate and friendly pen. I was met in the streets as I walked thro' town the day it came out by friends who spoke of it with great eulogy

as by far the most striking as well as the most pleasing tribute to my dear brother's memory that had appeared.

I have not seen the Atheneum and shall be greatly obliged by a sight of it. The one in the Post is carefully kept as a family record.

Whenever convalescent enough to move and take change of air do come and bring your wife or any of your children.

At the beginning of the next year Lytton himself died. He was buried in Westminster Abbey. His funeral sermon was preached by Benjamin Jowett, Master of Balliol College, Oxford, and translator of Plato, who said, "And so with deep and affectionate remembrances, as we believe he would have wished, and not with formal panegyric, we bid farewell to one of England's greatest writers, and one of the most distinguished men of our time — and leave him to rest, where his hope was, in the mercy of God."

Exhibitions in the Print Department

Etchings and Lithographs by Joseph Pennell

THE career of Joseph Pennell was one of great activity, and his many accomplishments placed him in an enviable position as a creative artist, illustrator, lecturer, newspaper writer, and author of many books. He was particularly distinguished in the graphic arts, in which he gained a high degree of attainment both in etching and lithography. He did much for the rebirth of the copper plate medium of etching and the stone medium of lithography in America, insisting upon those principles that he thought right in art.

Frederick Keppel writes in his booklet on the artist: "Joseph Pennell — like Whistler, Abbey and other famous artists of American birth — won name and fame in Europe before American recognition came to him. He came of good old Quaker stock and was born at Philadelphia on the fourth of July, 1860. He was the son of the late Larkin Pennell, who was an eminent member of the Society of Friends, and whose first American ancestor came to our shores in company with William Penn when the latter made his second voyage from England to the Province of Pennsylvania." From his early boyhood Pennell was determined to become an artist; and with that indomitable drive which was characteristic of him all his life, he laid a foundation for his art both by study and association with other artists, as well as through travel and endless experimentation. In his youth he admired the work of Edwin A. Abbey and Frank Duveneck, and the accomplished pen and ink drawings of Fortuny and Martin Rieco, whose works of brilliant light and contrasting black and white made a lasting impression on him.

At this time Duveneck and Abbey were working in what was then thought a most modern spirit. This seems difficult to believe considering the trends of today. Perhaps the innovations and new thought referred to a loosening of technique, and the abandonment of the belief that a composition must be carried to a high degree of finish from one margin of the plate to the other. A. W. Drake, wood engraver, collector, and Art Director of the Century Magazine was friend and patron to a number of young artists, among whom were Bunn, Brennan, and Lungren. His interest and guidance were to be shared by the young Pennell also, and to him the artist owed his first inspiration.

In 1883, when Pennell went abroad to illustrate Howell's "Tuscan Cities" (and his first etchings date from that year), he showed the first indication of his full development and individuality. From this period he was established as a mature artist, with authority and originality rapidly becoming evident in his work. His first important drawings — the "English Cathedrals" — done at the age of twenty-three, showed that he was an accomplished craftsman and artist in spite of the fact that his training had been limited. Although these early drawings had too much detail and widely separated values, these were the errors of conscious effort — a good fault in any beginner's work, since, given the proper artistic equipment, there is no limit to the development of his talent. Later there was a tremendous step forward in the "French Cathedrals," and a comparison with the English series will show a greater

freedom of line and better value relationships. However, Pennell seemed to think in line almost entirely, and his graphic work bears out this theory. In most of his work he used all the black and white mediums, pen, pencil, charcoal, wash, etching, and lithography, interchangeably, and was successful with them all. Certain subjects seemed to lend themselves to a particular medium, and as his work progressed the power of massed rich black and luminous lights became an established accomplishment.

The present exhibition is a selection from the New York and London plates, with a few examples in lithography of Greek temples and war work in America and England. "The Cliffs," "The Canyon," Nos. 1, 2, and 3, "Forty-Second Street," "Flatiron Building," "Wall Street," and "Golden Cornice, No. 1" are among the fine examples of the "unbelievable city." The towering splendor of New York is one of the architectural marvels of the world and Pennell is one of the very few artists who have been able to capture and convey to the copper the mysteries of the great city looming through the last rays of the sun or through the morning mists, which by their great bulk give the impression of tremendous power. The London series is admirably represented by "The Tower Bridge," "St. John's, Westminster," "St. Paul's Building," and "Rossetti's House." It has been said that Pennell loved the spires and towers of Wren's City, where he found endless subjects by day and by night, and his desire was to spend the rest of his working days there.

Four lithographs of Greece are "From Temple to Temple, Girgenti," "Columns of the Temple of Juno, Girgenti," "The Propylaea, Athens," and "Aegina, the Black Forest." It is interesting to record several notes written by Pennell on these prints. Concerning "From Temple to Temple, Girgenti," he says: "Not only are the lines of the hills, looking toward the sea, perfect, but the builders of these, as of all the temples, took advantage of the lines in the landscape, making the temple the focus of a great composition; an art no longer practised; but the temples of the gods of Greece were more important than the notions of local politicians and landowners and architects." Then of "Aegina, the Black Forest," he states: "Only at Aegina, so far as I have seen, is there a real — yet it is so beautiful it seems unreal — forest in Greece. Nowhere in the world do the trees in dense, deep shade so cover the slopes that lead down, almost black, to the deep blue sea; and where have I ever seen such a contrast between the bosky woods and the barren cliffs that tower above them? And all this is but a background for one of the most beautiful temples in this beautiful land, placed perfectly, by the greatest artists of the past, in the most exquisite landscape. Yet the guardian told me I was the third person who had visited Aegina between January and April last year."

"Making Pig Iron," "The Riveters," and "The Flying Locomotive" are among the plates that typify great work shops full of mystery, where furnaces glow and great machines rivet or hammer plates and bars to the rhythm of the "Hymn of Work."

Joseph Pennell is a great name in American print making, not only an artist who lived and loved his art, but one who did much to encourage and develop our present school of American Graphic Arts.

ARTHUR W. HEINTZELMAN

Graphic Arts Processes

This is the last of a series of articles on "Graphic Arts Processes." Earlier articles on "Woodcut and Wood Engraving," "Line Engraving," "Etching," "Dry Point," and "Aquatint, Mezzotint, and Stipple Engraving" appeared in the issues from December 1946 to April 1947.

Lithography

A LITHOGRAPH is sometimes called a planographic print, as it is printed from a surface that is perfectly flat. The artist is able to make a print because of chemical reactions affecting the properties of the stone in absorbing and retaining grease. It is the antipathy of grease and water, plus the affinity of grease and ink, which is the key to an understanding of lithography.

A lithograph is drawn upon a type of limestone found in Bavaria, which is quarried in slabs three or four inches thick. This stone, a carbonate of lime, immediately absorbs any grease with which it may come in contact. Because of this attraction, the crayons and inks used on the stone include soap and tallow, to which is added a black pigment, usually lampblack, for visibility when the artist is drawing. The stone is prepared by grinding two lithograph stones together with an abrasive and water between them, obtaining various textures of grain by using different abrasives. A stone which has been used can be cleaned and regrained in this way and used any number of times. The artist may draw directly on the stone, or he may first prepare a tracing from a previously studied drawing. If the main lines are drawn with red conte crayon, the tracing can be laid face down and the design rubbed off onto the stone. By this method the tracing on the stone will be in reverse, and will print as in the original drawing. Since conte crayon contains no grease, it does not affect the stone, and surplus lines may easily be brushed off the surface.

Most lithographs are drawn with a crayon, either in pencil or in stick form. The pencil, of course, restricts the artist to a pencil technique, whereas the square crayon is adaptable to any sort of stroke, using the side of the crayon for wide, sweeping lines, or the point for sharp, fine lines. The crayon can also be rubbed all over the surface and the lights and modelling scraped out with a knife or razor blade. To obtain an even tone a cloth or chamois is charged with crayon and then rubbed lightly on the stone, repeating until the desired value is reached. All rubbed tones print much darker than they appear on the stone itself. Pen and brush techniques may also be used in lithography by employing a lithographic ink called tusche. It can be brushed, stippled, or drawn on with a pen, giving many interesting effects. Tusche prints a solid black if used as purchased, but it is possible to make washes and obtain tones varying from light to dark by diluting the liquid with a solvent. There is no way of knowing (when the ink is diluted) exactly how much grease is present, so that one's first results are apt to be surprising. These wash drawings on stone are called lithotints, and the methods for etching and preparing the stone are somewhat different from the usual way, which is described here.

After the drawing has been made with the lithographic crayon, the stone must be prepared for printing. To do this, a mixture of gum arabic and nitric acid is used, the gum arabic crystals having been dissolved in water until the consistency is that of heavy cream. To a pint of this solution the nitric acid is added and mixed thoroughly. The amount of nitric acid varies, and only experience and testing on the margin of the stone will tell the artist when the correct proportion of gum and acid has been reached. It should not, however, react violently upon the stone.

This etch is brushed on and generally allowed to remain overnight. The acid neutralizes itself quickly, but more time is necessary for the gum to penetrate. It must be emphasized that the acid does not eat into the stone. The stone is still perfectly flat and level after having been treated with the etch. The action of the acid changes the part of the stone untouched by crayon from a surface that is sensitive to grease to one that is not — chemically speaking, from a carbonate of lime to a nitrate of lime. It also changes the crayon from a soluble substance to an insoluble, so that it cannot spread when the stone is being dampened for printing. The gum arabic, in addition, penetrates the stone and forms a wall, resistant to grease, around each area of crayon, holding the area to its original size. As to the relative importance of the acid and gum, every artist has his own opinion, and the various treatises on lithography deal more fully with this aspect. The etch is washed off with water and the stone immediately gummed with a solution of gum arabic and water, prepared as before. It is now necessary to remove the crayon, as the design has penetrated the stone and exists in an insoluble chemical spot. The gum protects the undrawn surfaces of the stone while the crayon is removed with turpentine. The gum arabic is removed with water after the turpentine has dried.

The stone is now ready for printing, and one should remember that the principle of lithography is that moisture is repelled by grease. The surface of the stone must be kept damp during the printing, but this moisture will not adhere to the drawing, which consists of grease. A roller charged with printing ink, when passed over the stone, will deposit ink on the greasy area of the design, leaving the damp, clean stone perfectly untouched with ink. The stone must be rolled up several times to obtain the true values of the drawing, and when fully inked is ready for printing. The stone is placed on the bed of the lithographic press, face up, and the dampened paper is laid on the design. The mechanics of the lithographic press are quite different from the etching press, and the pressure is a sliding rather than a rolling one. After the stone has been run through, the print is removed, and allowed to dry.

If possible, corrections should be made before the stone has been etched, but one can make corrections and additions after the stone has been printed. Drawn areas may be removed from the stone by scraping out with a razor blade or sharp tool, by cleaning with snake slip, or grinding out with an abrasive. This destroys the gum arabic protection, and the corrected parts are again receptive to grease. They must be resealed with an etch stronger than that used originally, in order to make the cleaned area repel ink. Gum arabic is used to protect the drawn areas from the etch. When the artist wishes to redraw certain sections that have been scraped out, that part of the stone

must be regrained to the original texture. In order to make additions on an undrawn area a counter-etch is used, made of weak acetic or citric acid, which dissolves the gum and allows the crayon to come into direct contact with the original stone surface. After the new lines are drawn the stone must again be sealed with gum arabic and the new lines etched. If an area has been merely lightened by scraping, gum arabic is poured over the section and the etch carefully applied with a brush to the lines that have been scraped.

Because of the size and weight of lithograph stones, several substitutes have been developed. One is the transfer lithograph, by which means the drawing is made on paper and later transferred to the stone. Another is the use of metal plates such as zinc or aluminum. In theory the process for preparing transfer lithographs and metal plates for printing is the same as that described, although there are certain variations in the individual steps. However, there is no real substitute for stone, and comparison of prints will reveal the stone impression's full rich values, with none of the limitations encountered in the use of the other methods.

MURIEL C. FIGENBAUM

First Editions

A First Edition of St. Leon

ALTHOUGH he started in life as a dissenting minister, William Godwin soon turned to a literary career. In 1793, at the age of thirty-seven, he produced his famous *Enquiry Concerning Political Justice,* which at once made him the center of English radicalism. In the excitement caused by the French Revolution Godwin's work was read and discussed all over England. He exerted a particularly great influence upon the younger writers — Wordsworth and Coleridge among them. Curiously enough, in a few years his reputation almost entirely vanished, partly because his domestic burdens forced him to do literary hack work.

Political Justice was followed by two novels, *Caleb Williams,* published in 1794 and *St. Leon,* 1799. Copies of *St. Leon* had been offered for sale at the Leipzig fair even before its appearance in London. Both books were popular and were reprinted in pirated editions. After the turn of the century Godwin wrote a number of works — including a history of the British Commonwealth, fables for children, and a few biographies — but none of these equaled his earlier successes.

The Library has recently acquired a copy of the first edition of *St. Leon,* once owned by the Marquess of Lothian. The four small volumes are bound in marbled calf.

"When we perform the most benevolent action," Godwin wrote in *Political Justice,* "it is with a view only to our own advantage, and with the most sovereign and unreserved neglect of that of others." The preface to *St. Leon* contains the statement: "Some readers of my graver productions will perhaps, in perusing these little volumes, accuse me of inconsistency; the affections and charities of private life being every where in this publication a topic of the warmest eulogium . . . I apprehend domestic and private affections inseparable from the nature of man, and from what may be styled the culture of the heart." What Godwin does not mention is that, in the meantime, his brief but happy marriage to Mary Wollstonecraft had enlarged his sympathies. T. C.

"The Way of All Flesh"

THIS famous story of revolt against Victorian pieties and proprieties Samuel Butler began as early as 1872 and, after re-writing it several times, finished it in 1884. However, he did not publish the book in his life-time, partly because he intended to revise it further, and partly, no doubt, because of its autobiographical nature and the thin disguise of the characters taken from the circle of his family and acquaintances. The novelist died on June 18, 1902, and the book was finally published in London by Grant Richards in 1903. In a note R. A. Streatfeild states that on his death-bed Butler gave him "clearly to understand that he wished it to be published in its present form." As the fourth and fifth chapters were missing, these had to be restored from manuscript notes.

The first edition contains a typographical error to which A. J. Hoppé calls attention in his bibliography. When Ernest, the hero, suddenly finds to his joy that he has never been really married to his supposed wife, who has taken to drink, his philosophical mentor says to him mischievously: ". . . is it not Tennyson who has said: 'Tis better to have loved and lost, than never to have lost at all'?" This is what Butler intended and this is how the passage stands in the later editions; but, as Mr. Festing Jones has explained, "some cultured printer's reader, who had too seriously taken to heart Lord Salisbury's recommendation to verify your references, 'corrected' it after the last revise had been passed." So, on page 352 of the first edition one reads properly (but contrary to Butler's manuscript): "'Tis better to have loved and lost, than never to have loved at all'?" M. M.

Ten Books

Our Vichy Gamble. By William L. Langer. Knopf. 1947. 398 pp.

This is an extremely interesting and valuable book, whether one agrees with the author or not. It is the first fully-documented history of our relations with the Vichy regime and our occupation of North Africa, based upon official reports and its data checked by President Roosevelt himself, as well as by Secretary Hull, former Ambassador Bullitt, Admiral Leahy, Robert D. Murphy, General Donovan, and other chief representatives in the transactions. Yet Mr. Langer — a professor of history at Harvard and Chief of the Research and Analysis Branch of the OSS during the war — makes it clear that he writes as an independent historian and that no one has attempted to sway his opinions. And he is convinced that our gamble with Vichy was worth taking, that under the circumstances it was the only wise course open to us. With the collapse of France the greatest problem for England and America was the fate of the French fleet. Had the Nazis seized the French warships, the invasion of England might have been possible; and with the fleets of the two countries in German hands America would have been utterly defenceless. It was our interest, therefore, to bolster up the Pétain government; to make it, by threats and cajoling, stand out against the Nazi demands as long as possible. The Vichy régime itself was a mixture; besides the worst collaborationists it included also some genuine patriots who helped the resistance movements. Whereas Laval always wanted to collaborate with Germany, Pétain hoped to guide his people through the occupation period with some national freedom. Until the spring of 1942 the strength and temper of the resistance groups could never be estimated and, although DeGaulle had a substantial following by that time, he himself could not easily be dealt with. Darlan was of course a scoundrel, but because he rallied the French authorities in North Africa — loyal to Pétain — to our side, the tremendous "Torch" operation was made possible. For over two years we had to work with a man whom his subordinates often kept uninformed, who was vain and authoritarian, but who prized American goodwill. (*T. C.*)

Operations in North African Waters, October 1942–June 1943. By Samuel Eliot Morison. Little, Brown. 1947.

Early in 1942 Mr. Morison, Professor of History at Harvard, was commissioned in the Naval Reserve with the sole duty of preparing a history of the United States naval operations during the war. From that time to the end he, or one of the officers on his staff, took part in every major enterprise. He also had access to all official documents, with freedom to discuss these with the naval authorities. Yet his work, as Secretary Forrestal states, is in no sense an official history. When completed the record will consist of thirteen volumes, beginning with the battle of the Atlantic and ending with the liquidation of the Japanese Empire. The present book is the second volume of the series, though the first to appear. As a member of the ship's company in U. S. S. *Brooklyn,* Captain Morison participated in Operation "Torch"; he writes as an eye-witness, who also obtained oral information from numerous officers and men. The work is divided into two parts — the expeditions against French Morocco and against Algeria and Tunisia. The first tells of the preliminaries, then describes the crossing, the landing at Fedhala, the naval battle at Casablanca, the northern and southern attacks, and how Morocco was secured. The second part relates the winning of Algiers, the capture of Oran, the navy's part in the Tunisian campaign, and finally the occupation of Pantelleria. The author's task was a difficult one; it has required all the art of an experienced narrator to absorb the innumerable details, without clogging the flow of the story. In sketching the diplomatic contest over North Africa, Professor Morison — like Professor Langer — is convinced that our dealings with Admiral Darlan were

justified; without winning him over, the landings in North Africa would have been incomparably more costly. (*Z. H.*)

A Free and Responsible Press. Report of the Commission on Freedom of the Press. Univ. of Chicago. 1947. 139 pp.

FINANCED chiefly by a grant of $200,000 from Time, Inc., some three years ago, the Commission on Freedom of the Press was formed, including, under the chairmanship of Chancellor Hutchins of the University of Chicago, such men as Professors Zechariah Chafee, Jr., Arthur M. Schlesinger, William E. Hocking, Harold D. Lasswell, Reinhold Niebuhr, and others. Is freedom of the press in danger? the commission asks. And its answer is: Yes. Three reasons are given: "First, the importance of the press to the people has greatly increased with the development of the press as an instrument of mass communication. At the same time this development . . . has greatly decreased the proportion of the people who can express their opinions and ideas through the press. Second, the few who are able to use the machinery of the press . . . have not provided a service adequate to the needs of the society. Third, those who direct the machinery of the press have engaged from time to time in practices which the society condemns." The commission suggests five remedies, but does not believe that they are completely attainable. (*Z. H.*)

Palestine Mission. By Richard Crossman. Harper. 1947. 210 pp.

MR. CROSSMAN was appointed to the Anglo-American Committee of Enquiry on the Jewish question as an experienced journalist and a Labor Member of Parliament. His book is not an official report, but a remarkably informing statement of his own opinions. Beginning as an anti-Zionist and pro-Arab, he ended by becoming definitely pro-Zionist. He still appreciates, however, the Pan-Arab's desire for an independent Arab civilization in the Middle East, and his resentment at the attempt of the West to solve at the expense of the Arabs a problem created entirely by itself. Mr. Crossman is naturally familiar with the British attitude; he has learned the opposing American sentiment by harsh experience; he knows the unhappy position of Jews in Germany and Central Europe thoroughly. It is all the more impressive, therefore, that, understanding intelligently the impossible conflicts involved in the Palestine dispute, he feels that partition is the only solution, and even that is no cure-all. Palestine as a nation is an accomplished fact; but it cannot take in all the Jews of the dispersal, and the fate of these "is bound up with the success or failure of the United Nations." (*H. McC.*)

The Bright Passage. By Maurice Hindus. Doubleday. 1947. 370 pp.

MAURICE HINDUS considers Czechoslovakia the most interesting and challenging nation in Europe today. In spite of its small size, it is the only country to attempt successfully a reconciliation of ideas between Slav, Teuton, Anglo-Saxon, and Latin, between communist and capitalist. This is due to a combination of historical and other forces. For generations Czechoslovakia has been essentially middle-class, wthout extremes of wealth or poverty. It is also heir to the Hussite tradition, which has made for independence of thought and a wide distribution of education. Today it is a country of small but economically independent peasant farms and cities. Politically Czechoslovakia is trying an experiment in socialism which should be a focus of attention for leaders elsewhere. Heavy industry and banking have been nationalized. Though the regime is strongly touched with communism, it is not Marxist. A Slav country, it looks to Russia as the leader of Slavdom; a small country, it considers Russia the guardian of its interests, especially since Munich. This attitude is not to be construed in any sense as dependence, but rather as a feeling of family relationship. Even the Roman Catholic clergy have stressed the value of "the great social reality symbolized by the Soviet Union." (*S. W. F.*)

The Formative Years. By Henry Adams. Condensed and edited by Herbert Agar. Houghton Mifflin. 1947. 2 v. 1067 pp.

HENRY ADAMS'S *History of the United States, 1801–1817*, published between

1889 and 1891 in nine volumes, unquestionably deserves a wide range of readers; the present skillful condensation, therefore, is a much-needed publication. Adams spent ten or a dozen years on this history, delving in the Foreign Office archives of London, Paris, and Madrid for documents. He himself found his material "wildly interesting." His objectivity was not coldly abstract, but rather a penetrating insight which enabled him to see the young republic and her citizens with an almost uncanny understanding of political and spiritual passions. The chief dramatic theme in the history of the Jefferson and Madison administrations is, of course, the assertion of Republican (the old democratic) principles over the Federal, while the very Republicanism underwent a strange sea-change from the original insistence on states' rights to increased centralization, notably in such transactions as the Louisiana Purchase, the acquisition of Western Florida, and the admission of Ohio into the Union. Particularly significant, as Mr. Agar points out, is "the first long-drawn-out effort on the part of a nation, in the midst of violence and in spite of heavy wrongs, to prove that 'peace is our passion.'" (*M. M.*)

A Study of History. By Arnold J. Toynbee. Abridgement of Volumes I–VI. By D. C. Somervell. Oxford Univ. Press. 1947. 617 pp.

This condensation of Mr. Toynbee's monumental work is most welcome, since the length of the original study prevents the general public from reading it, yet its conclusions are of great significance for our time. Historical causation is the subject; in a comparative analysis of civilizations past and present the author points out similarities and notes certain recurring patterns. The common factor, it appears, in the genesis of all societies beyond the primitive stage is some kind of adversity which aroused unprecedented response. Continued growth seems to depend on creative individuals, who first conceive something new and then persuade the majority to accept it. Growth does not consist in political or military expansion or technological improvement, but in "etherialization," the overcoming of material obstacles in such a way as to release the energies of society for internal and spiritual challenges. Hellenic society at its height best represents this achievement. All civilizations have declined and our own, too, shows symptoms of disintegration: failure in leadership of the creative minority, which becomes merely a ruling class; withdrawal of allegiance of the majority, and consequent loss of social unity. The philosophy of such times is marked by extremes of abandon or asceticism, by fatalism, martyrdom, and vulgarity. Various remedies have been tried, such as the creation of a strong universal state, political reaction, revolution, philosophic detachment, and the transformation of society through religion. Mr. Toynbee prefers the last as the most effective. Rejecting the determinist conception of history, particularly Spengler's organic theory, he hopes that our civilization can produce a creative minority sufficiently inspired with Christian idealism to convert the majority and thus repeat the pattern. However, a brief outline fails to do justice to this eminent historian's erudition and the wealth of his ideas. The treatment of Western civilization as only one of twenty-one in recorded history indicates the immense range of his view. (*R. E.*)

Am I My Brother's Keeper? By Ananda K. Coomaraswamy. Day. 1947. 110 pp.

To those who are not acquainted with the author's longer scholarly works these brief essays, reprinted from periodicals, will open a vista of a thought-world which differs radically from that of most Western educators and philosophers. But it is precisely this difference which Dr. Coomaraswamy seeks to eliminate by showing that our Western industrial civilization is merely a perversion of the universal wisdom known to Plato, St. Augustine, and St. Thomas Aquinas and dominant in pre-Renaissance Europe, which the West may yet learn from the East. It was Cain, the fratricide, who built himself a city and "prefigures modern civilization." There is need for a new study of comparative religion, which shall be neither aridly scientific nor aimed at proselytizing; for, if they study the

scriptures written in Arabic, Persian, and Sanskrit as well as those in Latin and Greek, scholars will find a universality in the essentials of religion under the varying forms. The contrast between East and West is not geographical but spiritual. "The backward East is very much happier, calmer, and less afraid of life and death than the 'forward' West has ever been." (*M. M.*)

Call Me Ishmael. By Charles Olson. Reynal & Hitchcock. 1947. 119 pp.

Mr. Olson, who has devoted more than a dozen years to the study of Melville, gives here some of the results of his researches and speculations. The tone of the book is baffling. Imitating Melville, who imitated Shakespeare, the author tries to talk the language of genius, and his effort becomes irksome. One feels that the substance of the volume could have been communicated just as well, and perhaps better, in a simple and unaffected way. Yet the substance is valuable. Mr. Olson has found that there were two versions of *Moby Dick;* the first had no Ahab, very little of the white whale, was in fact an adventure story without the epic quality of the second version. He has a good deal to say about the mythic element in Melville and his obsession with space, linking him with Homer and Dante. In the *Odyssey* Ulysses is already pushing toward the West, "seeking a way out"; and in the *Inferno* he speaks of the "unpeopled world behind the sun"; finally with Ahab the "West returned to East." As Mr. Olson puts it," The Pacific is the end of the Unknown which Homer's and Dante's Ulysses opened men's eyes to." Earlier the author points out the break in Melville's work which followed *Moby Dick.* That *Pierre* is of a much lower order is apparent to anyone. Without the impact of Shakespeare, whom Melville first read when approaching thirty, the present *Moby Dick* would never have been written. Few can escape Shakespeare's influence; in a man of Melville's talent and experience the virus worked with incomparably greater power — for a few years he became truly an Elizabethan. But even he could not keep it up long; the strain was probably the chief cause of his ensuing illness. Yet Melville was one of our greatest writers, whose work deserves the fullest scholarly and imaginative analysis. It may come at last, now that the rediscovery of Henry James seems complete. (*Z. H.*)

Lions under the Throne. By Charles P. Curtis, Jr. Houghton Mifflin. 1947. 368 pp.

This brilliant essay on the Supreme Court takes its title from Bacon's saying in his "Of Judicature": "Let judges remember that Solomon's throne was supported by lions on both sides. Let them be lions, but yet lions under the throne." Combining wide legal experience with philosophical penetration, the author subjects the Supreme Court to searching analysis. It began as a regular law court, judging ordinary suits; by 1925 private litigation had been greatly reduced, and in 1945 it was gone altogether, leaving the Court the arbiter of the validity of legislation and matters of public concern. Mr. Curtis examines the dealings of the "Old Court" with the New Deal in various cases, such as the famous Lochner case, involving maximum work hours, in which Justice Holmes gave "the great dissent." In the Parrish case of 1936, he points out the decisive alignment of Justice Roberts with the liberal four — Hughes, Brandeis, Stone, and Cardozo — forming a new majority. By the time it sustained the Wagner Act, the Court was on the point of surrendering to the New Deal. In cases concerning personal liberty, notably those brought by Jehovah's Witnesses, the increase of dissenting votes upholding the plaintiffs is also significantly noticeable. In characterizing the Court of the present decade, the author emphasizes its "reorientation away from the Legal Tradition and conceptual thinking . . . towards the pertinence of facts." (*M. M.*)

Library Notes

King Charles I to the Scots

TO the material already in the Library on the subject of the British Wars of Rebellion, now has been added a proclamation of King Charles I to the people of Scotland, issued on June 28, 1638. It is in the form of a broadside sheet, printed at Edinburgh by R. Young, with the King's coat-of-arms above and with two ornamental initials. The specimen is very rare: the *Short Title Catalogue* records only two copies in British and three in American libraries.

"Forasmeikle as Wee are not ignorant of the great disorders," the proclamation begins, "which have happened of late within this our ancient Kingdome of Scotland, occasioned, as is pretended, upon the introduction of the Service book, book of Canons, and High Commission, thereby fearing innovation of Religion and Laws . . ." Through the efforts of William Laud, Archbishop of Canterbury, to establish the Episcopal liturgy throughout the realm, the Book of Canons regulating the Scottish Church had been published in 1636, and the use of the new Scottish Prayer Book enforced in May 1637. The Presbyterian Scots, attached to Knox's Book of Common Order, were indignant, and when the prescribed liturgy was read in the Church of St. Giles, a riotous mob broke up the service. By the beginning of 1638, resistance had been systematically organized and a National Covenant signed by the people.

It was to quiet these outraged feelings that the King in the broadside "thought fit to declare, and hereby to assure all our good people, that We neither were, are, nor by the Grace of God ever shall be stained with Popish superstition: But by the contrarie, are resolved to maintain the true Protestant Christian Religion . . ." Further he assured them "that We will neither now nor hereafter presse the practice of the foresaid Canons and Service book, nor any thing of that nature, but in such a fair and legall way, as shall satisfie all our loving subjects . . ."

But this attempt at pacification was only a lull before the storm, and in the spring of 1639 the First Bishops' War in Scotland broke out, a prelude to the coming series of conflicts. M. M.

The Puritan Family

IN 1944 the Library published a reprint of Mr. Edmund S. Morgan's *The Puritan Family,* from the February 1942–May 1943 issues of MORE BOOKS, for sale at one dollar. Copies are still available for purchase.

These essays have met with very great appreciation — particularly from students of colonial history — and have also stirred up a good deal of discussion. The latest is a review in the September 1946 *Journal of Modern History,* which is partially quoted below:

"In the six essays contained in this volume the author has made a valuable contribution to knowledge. He has not been content merely to formulate the teachings of ministers and other guides to good conduct — a task that is laborious rather than difficult. He has also essayed the more onerous work of comparing precept with practice, and within limitations he has succeeded admirably. The limits are set by the nature of the materials used, which are literary for the most part. Hence it follows that little or no light is thrown upon the unlettered except when their misbehavior brought them before the courts.

"This raises the question common to social studies in general — is not the author concerned with a select group, in this case with men of substance? However probable it may be that the underprivileged, hearing the same sermons, pursued the same ideals as their superiors in fortune, some positive proof would be most welcome. Probably only a survey of all surviving court records would enable an answer, perhaps tentative at that, to be given. Morgan has used ably a number of such records and fully demostrates their

utility for a social history, especially in the chapter on masters and servants, but much remains to be done in editing and publishing before a complete investigation can be made.

"Perhaps the most novel essay is the last, on Puritan tribalism. One of the most debatable subjects in the whole book is the reason assigned for the Puritan migration — that it was not to propagate the gospel among the heathen but to perpetuate it among their own posterity . . ."

The "Baptistes" of George Buchanan

GEORGE BUCHANAN, the Scottish humanist, pedagogue, Latin poet, and historian, whom Dr. Samuel Johnson called "the only man of genius his country ever produced," wrote in an early period of his long career four Latin tragedies. They were intended for performance at the Collège de Guyenne in Bordeaux, where he taught from 1539 on for about three years. Montaigne, in the first book of his *Essays,* remembers "George Buchanan, that great Scottish poet" among his tutors, and also how, as a boy, he acted parts in "the Latin tragedies of Bucanan, de Guerente, and de Muret which were performed in our College of Guyenne with dignity." The acting of Latin plays was encouraged not only for the acquirement of perfection in Latin, but also to draw youth away from the popular mystery plays. Two of Buchanan's tragedies were translations from Euripides, while the original ones — the *Baptistes* and the *Jephthes* — were based on Biblical themes.

Composed probably in 1541, the *Baptistes* was printed by Thomas Vautrollier in London in 1577, in a small octavo of sixty-four pages. Of this rare edition the Library has recently acquired one of the two copies recorded as in American libraries. In the quatercentenary memorial volume on Buchanan, published in 1907 by the University of St. Andrews, J. Maitland Anderson states that the drama was first published in 1578, when an Edinburgh and a London edition appeared simultaneously. Apparently copies of the real first edition have come to light only within the last forty years.

The dedication, dated from Stirling Castle, November 1576, is to James VI, King of Scotland, who was then Buchanan's ten-year-old pupil. The play, modelled on the Senecan pattern, represents the intrigues against, and the death of, St. John the Baptist. In view of the long persecution Buchanan suffered as a suspected heretic, and of his open espousal of Protestantism on his return to Scotland in 1561, the work has been variously interpreted. Buchanan himself stated that in the tragedy he had represented "the death and accusation of Thomas More and set before the eyes an image of the tyranny of that time." **M. M.**

A Selected List of Books Recently Added to the Library

This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various Branch Libraries. Fiction is listed in* Books Current *only.*

General Reference Books in Bates Hall

American Book-Prices Current. Index. 1941-45. Bowker. 1126 pp.
Gen. Ref. Closet Z1000.A51

Martindale-Hubbell law directory (annual). 79th year. 1947. 2 v. Gen. Ref Center Desk

National Catholic Almanac. 1947. Paterson, N. J., St. Anthony's Guild. 1947.
Gen. Ref. AY81.R6N3

Anthropology

Densmore, Frances. Music of the Indians of British Columbia. [Washington. 1943.] 99 pp. 9 plates. *4360.66 Bull. 136
Smithsonian institution, Bureau of American ethnology. Bulletin 136. Anthropological papers, no. 27. Includes music.

Swanton, John Reed. The Indians of the southwestern United States. Washington. xiii, 943 pp. 107 (*i. e.* 109) plates.
*4360.66 Bull. 137
Smithsonian Institution. Bureau of ethnology. Bibliography: pp. 832–856.

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Biography index, a cumulative index to biographical material in books and magazines. Sept. 1946–to date. Wilson. [1946–to date. *Z5301.B55
Quarterly.

Gt. Britain, *British council.* British civilization and institutions; a book list, compiled by the British council. American Library Ass'n. 1946. 75 pp. *Z2016.G4

Muzzy, Adrienne Florence, *compiler.* Clandestine periodicals of World war II.
*Z6947.U5

Biography. Letters

Bathe, Greville. Citizen Genet, diplomat and inventor. Philadelphia, [Press of Allen, Lane and Scott.] 1946. 55 pp. Plates.
E313.B3
Edmond Charles Genet, who was appointed French Minister to America in 1793 and became an American citizen in 1804, was greatly interested in aerostation, science, and industry.

Calkins, Earnest Elmo. "And hearing not—" Scribner. 1946. xiii, 387 pp. Plates.
HF5813.U6C3
The well known advertising expert and essayist in the preface advertises his memoirs as "A Manual for the Deaf — A Text-book on Advertising — A Financial Primer — An Introduction to Public Speaking — A Hand-book on Hobbies — Some advice on Contributing to Magazines — A Tract on Religion — A Guide Book to Travel — A Recipe for Happiness." The title refers to his own deafness with which he had to contend since his sixth year.

Capdevila, Arturo. Cordoba del recuerdo. Buenos Aires. [1944.] [9]–152 pp.
PQ7797.C28C6 1944

Cresson, William Penn, *1873–1932.* James Monroe. Univ. of North Carolina. [1946.] xiv, 577 pp. Plates. E372.C7
The late Mr. Cresson, diplomat and scholar, had nearly completed this work at the time of his death in May, 1932. The final revision was done by Mr. S. H. Paradise and others. *Cf. Introduction* by M. A. De Wolfe Howe.

Feuillerat, Albert. Baudelaire et sa mère. Montréal, Les Editions variétés. [1944.]
PQ2191.Z5F435

Geigel Polanco, Vicente. Valores de Puerto Rico. San Juan de Puerto Rico. 1943.
F1955.G4

Gorky, Maxim, *1868–1936.* Reminiscences. New York, Dover Publications. 1946. 215 pp. PG3465.A37 1946
Contents. Introduction by Mark Van Doren. — Reminiscences of Anton Chekhov. — Reminiscences of Leonid Andreyev. — A letter to Constantin Stanislavsky. — Reminiscences of Alexander Blok.

Humboldt, Wilhelm, *Freiherr von, 1767–1835.* Wilhelm von Humboldts Briefe an Karl Gustav von Brinkmann, herausgeben . . . von Albert Leitzmann. Leipzig .1939. 264 pp. *B4225.1.288

Morton, Eleanor, *pseud.* Josiah White, prince of pioneers. Stephen Daye. [1946] 300 pp.
CT275.W537S8
The story of the founder of the anthracite coal industry in Pennsylvania.

Vercors, *pseud.* La marche à l'étoile. Pantheon Books. [1946.] 13-77 pp.
PQ2603.R924M3 1946
The story of Thomas Muritz and his love for France.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

B. A. law list, The. v. 48, no. 128. 1947. Milwaukee, B. A. Law List Co. 1947. 282 pp. **K3.B71

Boston Herald-Traveler corporation, Research Department. Boston; America's fifth market. Boston Herald-Traveler Corp. 1947. 64 pp. **HF5415.B74

Crouse, William H. Everyday automobile repairs. McGraw-Hill. 1946. 287 pp. NBS

Editor and publisher. International year book number 1947. New York, Editor and Publisher Co. 1947. 352 pp. **Z6947.E23

Fairchild's fabrics, trimmings, and supplies directory. v. 40, no. 2. Spring, 1947. Fairchild Pub. Co. 1946. 448 pp. **TS1312.F16f

Foulke, Roy Anderson. Security exchanges in world finance. Dun and Bradstreet. 1947. 81 pp. NBS

General motors corporation, New departure division. Tale of the tremendous trifle. Bristol, Meriden and Guilford, Conn., General Motors Corp. 1944. 210 pp. NBS

Municipal index, 1946. 21st annual edition. New York, American City Magazine. 1946. 751 pp. **TD1.M96

National paint, varnish and lacquer association, inc. Year book, 1946. Washington, The Association. 1946. 159 pp. **TP934.N27

National research council. Industrial research laboratories of the United States, including consulting research laboratories. 8th edition. 1946. Washington, National Research Council. 1946. **T176.N27

National restaurant association. Addresses and discussions of the third national wartime conference. Chicago, Lecture Reporting Service. 1944. 200 pp. NBS

Newspaper press directory, The. . . . 1945. 96th issue. London, Mitchell. 1945. 369 pp. **Z6956.E5N55

Pearson, Haydn S. Success on the small farm. McGraw-Hill. 1946. 286 pp. NBS

Robert D. Fisher manual of valuable and worthless securities. v. 11. 1946. New York, Robert D. Fisher. 1946. 953 pp. **HG4927.M39

Snider, Joseph L. The guarantee of work and wages. Harvard, Graduate School of Business Administration. 1947. 181 pp NBS

Thrum's Hawaiian annual and standard guide combined with all about Hawaii. 72d year. 1945/46. Honolulu Star-Bulletin. 1946. **HA4007.H3.H38

Underwriters' laboratories, inc. List of inspected fire protection equipment and materials. Jan. 1947. Chicago, Underwriters' Laboratories. 1947. 189 pp. **TH9245.U56

U. S. Bureau of foreign and domestic commerce. Establishing and operating a laundry. 1946. 213 pp. NBS
Industrial (small business) series no. 37.

U. S. Office of domestic commerce, Marketing division. Merchandise display for simplified service in department and specialty stores, by E. R. Hawkins and Carl E. Wolf, jr. Office of Domestic Commerce. 1946. 92 pp. NBS
Industrial series no. 61.

Drama. Stage

Benét, Stephen Vincent, *1898–1943*. Prayer. A Child is born. Farrar & Rinehart. [1944.] PS3503.E5325P7
The *Prayer* of one page was written as The United Nations Prayer and incorporated into President Roosevelt's Flag Day speech in June, 1942. This precedes a modern drama in verse of the Nativity, written for the program "Cavalcade of America," and broadcast in December 1942 and 1943.

Dolman, John. The art of play production. Revised edition. Harper. [1946.] xix, 421 pp. Plates. PN2053.D6 1946
Bibliography: pp. 383–391.

Nicoll, Allardyce. A history of late nineteenth century drama, 1850–1900. Cambridge Univ. 1946. 2 v. PR731.N5
Contents. — Vol. I. The Theatre. Contemporary Dramatic Conditions. Boucicault and Taylor: Plays of the Fifties. Robertson and Byron: Plays of the Sixties. Gilbert and Albery: Plays of the Seventies. Jones and Pinero: Plays of the Eighties. Wilde and Shaw: Plays of the Nineties. Appendix A. The Theatres, 1850–1900. — Vol. II. Hand-List of Plays produced between 1850 and 1900.

Selden, Samuel, *editor*. Organizing a community theatre . . . Authors: Frederic McConnell [and others] . . . Cleveland, O., National Theatre Conference, 1945. 127 pp. PN2267.S4
Contents. — Foreword, by Frederic McConnell. — The idea of community theatre, by Edward Reveaux. — Organizing the support, by R. E. Welles. — Organizing the working group, by B. W. James. — Housing the theatre, by Arch Lauterer. — Organizing the audience, by T. B. Humble. — The box office, by Marcella Cisney. — Good theatre as good business, by Talbot Pearson. — The director as community citizen, by R. N. Gage. — Typical budgets. — Typical constitutions and by-laws. — Helpful books on the theatre (pp. [122]–127.) — An advisory service for returning service men and women.

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Goldenthal, Irving. How to buy and merchandise profitably. New York, Better Merchandising Institute. [1946.] [7]–241 pp. Illus. 9381.04A120

Tennessee valley authority. The Hiwassee project; a comprehensive report on the planning, design, construction, and initial operations of the Hiwassee project. Washington. 1946. Illus. *4028B.43.5

Tucker, Gilbert Milligan. The self-supporting city. New York, Robert Schalkenbach Foundation. 1946. 11–108 pp. 9336.226A2

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Miel, Alice. Changing the curriculum, a social process. Appleton-Century. [1946.] xii, 242 pp. LB1570.M52
"Selected bibliography": pp. 231–233.

Slavson, Samuel Richard. Recreation and the total personality. New York, Association Press. 1946. x, 205 pp. GV14.S53

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Daumier, Honoré Victorin, *1808–1879*. 240 lithographs. Reynal & Hitchcock. [1946.] [22, 8] pp. incl. illus. 240 plates.
Introduction by Bernard Lemann. *8157B.206

Moore, Anne Carroll. A century of Kate Greenaway. New York, Warne. [1946.] 15 pp. Colored plates. 8143.03–444

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Breton, André. Yves Tanguy . . . English translation by Bravig Imbs. New York, Pierre Matisse Editions. [1946.] 9–94 pp. Plates. *8063.08–935
French text followed by English translation.

Castellanos, Carlos Alberto. América tropical; diaz cuadros en citrocramia. [Montevideo. 1944.] 10 mounted colored plates.
In portfolio. *8060B.60

Garavito, Humberto. 6 pinturas de Chichicastenango; originales de H. Garavito. Album no, 2. Guatemala. [194–?] 6 colored plates. *8060B.51
Issued in portfolio.

Matisse, Henri. Matisse; seize peintures, 1939-1943; introduction de André Lejard. Paris. 6 pp. XVI colored mounted plates. *8063B.740

Picasso, Pablo. Picasso; seize peintures 1939–1943. Introduction de Robert Desnos. Paris. 1943. 6 pp. XVI mounted colored plates. *8063B.555
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Allied forces. Report by the supreme commander of the Combined chiefs of staff on the operations in Europe of the Allied expeditionary force, 6 June 1944, to 8 May 1945. [Washington. 1946.] x, 123 pp. Illus. *D756.A24
Signed: Dwight D. Eisenhower, supreme commander, Alllied expeditionary force.

Howard, Clive, and Joe Whitley. One damned island after another . . . Prepared by HQ, AAF, AFIPR, Personnel narratives division; Norman S. Weiser, director. University of North Carolina. [1946.] xviii, 403 pp. Plates. D790.H7
The "dammed islands" are the islands of the Pacific in this official combat history of the Seventh Air Force from Pearl Harbor to victory. The authors consider especially the contributions of all kinds of men — not only the celebrated heroes.

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Gómez de la Serna, Ramón. Don Ramón Maria del Valle-Inclán. Buenos Aires. [1944.] [9]–216 pp. PQ6641.A47Z7

Linden, Walther. Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart. Leipzig. [1942.] 528 pp. *PT85.L74 1942

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Brief critical descriptions of famous novels, from *Don Quixote* to works by James Joyce, Willa Cather, and Sinclair Lewis — twenty-five in all, besides two collective surveys at the end.

Oelsen, Herbert, *Freiherr von*. Till Eulenspiegels Erben, der Humor deutscher Landschaften, mit 36 Federzeichnungen des Verfassers. Oldenburg. 1943. 210 pp. Illus. *PT1358.O 4
"Sammlungen deutschen Humors": pp. 210.

Ribera Chevremont, Evaristo. La naturaleza en "Color". San Juan de Puerto Rico. 1943. 54 pp. PQ7439.R49C63

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Troyat, Henri. Du philanthrope à la rouquine. Paris. [1945.] 220 pp. PQ2639.R78D8

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Blunck, Hans Friedrich. Bootsmann Elbing; mit Zeichnungen von Olaf Gulbransson. Wien. [1943.] 75 pp. ***PT2603.L75B65**

Dominik, Hans, *1872–1946.* König Laurins Mantel, Roman. Berlin. [1943.] 321 pp. ***PT2607.O 53K7 1943**

Haacke, Wilmont, *editor.* Das Ringelspiel, kleine Wiener Prosa. Berlin. 1941. 456 pp. ***PT3828.V5H3**

Jansen, Werner. Das Buch Leidenschaft, Amelungenroman. Berlin. 1943. 298 pp. ***PT2619.A69B7**

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Numerous photographs and colored charts.

More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 6

Contents

	Page
MELVILLE DEFENDS TYPEE By Zoltán Haraszti	203
THE BRITISH IN BOSTON: General Gage's Orderly Book, December 1774–June 1775 (*with facsimile*)	209
PRINTS OF CHILDREN (*with facsimile*) By Arthur W. Heintzelman	225
TEN BOOKS: SHORT REVIEWS	
Edgar Snow: *Stalin Must Have Peace*	229
John Fischer: *Why They Behave Like Russians*	229
Norman Thomas: *Appeal to the Nations*	230
A. J. Liebling, *editor: The Republic of Silence*	230
Maurice R. Davie: *Refugees in America*	230
Howard W. Odum: *The Way of the South*	231
John Erskine: *The Memory of Certain Persons*	231
Alfred McKinley Terhune: *The Life of Edward FitzGerald*	231
Townsend Scudder: *Concord: American Town*	232
Trent E. Sanford: *The Story of Architecture in Mexico*	232
LIBRARY NOTES	
The Newfoundland and Plantation Acts	233
Retirement of Miss Cufflin	233
Look at New England	234
LIST OF RECENTLY-ACQUIRED BOOKS	235

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More Books

The Bulletin of the Boston Public Library

JUNE, 1947

Melville Defends Typee

SOON after his return from his four years' voyage in the South Seas, Melville set himself to write his first book, *Typee: A Peep at Polynesian Life, During a Four Months' Residence in a Valley of the Marquesas.* A year later, in December 1845, he sold the manuscript, which he had unsuccessfully offered to several American publishers, to John Murray in London. It was his eldest brother Gansevoort, since 1844 secretary to the American Legation in London, who negotiated the transaction. The work appeared in two parts — the first on February 26, and the second on April 1, 1846; soon afterwards, by arrangement with the London publisher, it was also issued by Wiley and Putnam in New York.

"Gratefully inscribed" to Lemuel Shaw, Chief Justice of Massachusetts and the author's future father-in-law, *Typee* was presented as a true story. All the adventures which he had among the cannibals after his escape with his shipmate Toby from the whaler *Acushnet,* Melville described in fascinating detail. Typee Valley, with its lush vegetation, its calm, strong men and lovely, innocent women, its peace and friendliness, was an earthly paradise. Realizing that his experiences might appear to some readers "strange, or perhaps entirely incomprehensible," the novelist hopefully trusted that "his anxious desire to speak the unvarnished truth" would find credence.

Typee achieved instantaneous success in both England and America. The reviewers heaped extravagant praise upon its exquisite style, elegance, and charm, comparing it to Chateaubriand's *Atala,* Dr. Johnson's *Rasselas,* and Defoe's *Robinson Crusoe.* It was called "one of the most agreeable, readable books of the day," "as genial and natural as the spontaneous fruits of the island." Adjectives like "captivating," "wonderful," "exciting," and "bewitching" were used with the utmost lavishness. "Few can read without a thrill," a New York critic remarked, "the glowing pictures of scenery and luxuriant nature — the festivities and amusements, the heathenish rites and sacrifices and battles of these beautiful islands." The English writers, if anything, were even more generous.

"Nothing but pure delight; sunny days, bright skies, absence of care, presence of lovely woman. Fayaway — who gave her that name? — is in herself sufficient to enchain a human heart to a dungeon for life . . . ," the reviewer for the London *Times* wrote. All the magazines and newspapers were nostalgic about "this garden of Eden, from which man is not yet an exile."

There was, however, an essential difference between the attitudes of the English and American critics: while the former were ready to accept the truthfulness of the narrative, most of the latter positively denied it. "Had this work been put forward as the production of an English common sailor," the London *Spectator* wisely commented, "we should have had some doubts of its authenticity in the absence of distinct proof. But in the United States it is different. There social opinion does not invest any employment with discredit; and it seems customary with young men of respectability to serve as common seamen, either as a probationership to the navy or as a mode of seeing life. Cooper and Dana are examples of this practice . . ." At most they thought that the coloring of the scenes may have been "overcharged," but "the minuteness and novelty of the details could only have been given by one who had before him nature for his model." Herman Melville, as another English magazine suggested, "has either employed a Daniel Defoe to describe his adventures, or is himself both a Daniel Defoe and an Alexander Selkirk." *Chambers's Edinburgh Journal* devoted a whole essay — seven closely-printed columns — to the book, giving a factual account of all its incidents. Evidently the London *Times* was the only English paper to which the existence of such unalloyed felicity in *any* part of the planet appeared too much. Most of the American papers, on the other hand, were violent in their denunciation of Melville's mendacity. In its April 17 issue the *Morning Courier and New York Enquirer* printed this piece:

> We have accidentally omitted to notice *"Typee, or a Peep at Polynesian Life,"* a work recently published by Messrs. Wiley & Putnam, in their series of American books. The author is Herman Melville, and this, we believe, is his first published production. It is written in an exceedingly racy and readable style, and abounds in anecdote and narrative of unusual interest. We should not express our candid opinion, however, did we omit to say that in our judgment, in all essential respects, it is a fiction, — a piece of Munchausenism, — from beginning to end. It may be that the author visited, and spent some time in, the Marquesas Islands; and there may be foundation for some portions of the narrative. But we have not the slightest confidence in any of the details, while many of the incidents narrated are utterly incredible. We might cite numberless instances of this monstrous exaggeration; but no one can read a dozen pages of the book without detecting them.
>
> This would be a matter to be excused, if the book were not put forth as a simple record of actual experience. It professes to give nothing but what

the author actually saw and heard. It must therefore be judged, not as a romance or a poem, but as a book of travels, — as a statement of facts; — and in this light it has, in our judgment, no merit whatever. Parts of the work claim to be historical, in giving an account of the missionary labors in the Islands, the proceedings of the French, &c.; but the spirit of fiction in which the whole is written deprives these of all reliability.

Melville was infuriated, and decided to combat the mischief. His reaction to the obtuseness and arrogance of his American critics may be judged by a hitherto unpublished letter of his, now in the Boston Public Library. The letter, which covers three quarto pages, bears no address; however, from the compliments sent to "Mrs. Bradford" it is obvious that it was written to Alexander Warfield Bradford, the New York lawyer and a close friend of the family. It was Alexander's father, John W. Bradford, who had married Melville's parents in Albany; and Alexander himself had been a schoolmate of Gansevoort Melville at Albany Academy, the school which Herman Melville too attended before he had to leave on account of poverty. Gansevoort, in fact, was Bradford's partner in New York before he took his diplomatic post in London; and so it was natural for Melville to turn to Bradford in trying to make a connection with a New York newspaper. Besides being a lawyer, Bradford was also a man of literary and scholarly ability, who a few years earlier had published an important work on *The Origin and History of the Red Race.* (He was to become later one of the chief authors of the civil code of the state of New York.)

Here is Melville's letter, written at Lansingburgh, ten miles north of Albany. The spelling of the original has been preserved:

Lansingburgh — May 23, 1846

Dear Sir — Herewith you have the article we spoke of. I have endeavored to make it appear as if written by one who had read the book & beleived it — & moreover — had been as much pleased with it as most people who read it profess to be. Perhaps, it may not be exactly the right sort of thing. The fact is, it was rather an awkard undertaking any way — for I have not sought to present my own view of the matter (which you may be sure is straitforward enough) but have only presented such considerations as would be apt to suggest themselves to a reader who was acquainted with, & felt freindly toward the author. — Indeed, I have moddled some of my remarks upon hints suggested by some reviews of the book. — By the by, I received to day among other papers, a number of Chambers's Edinburgh Journal containing an abridged account of the adventure — & I could not but feel heartily vexed, that while the intelligent Editors of a publication like that should thus endorse the genuineness of the narrative — so many numskulls on this side of the water should heroically avow

their determination not to be "gulled" by it. The fact is, those who do not beleive it are the greatest "gulls" — full fledged ones too. —

What I have written embodies some thoughts which I think will tell with the public if they are introduced thro' the proper channel. — That channel is the C & Enquirer, as it contained the obnoxious review. — I feel confident that unless something of this kind appears the success of the book here as a genuine narrative will be seriously impaired. I am told that, that malicious notice (for it certainly has that sort of edge to it) has been copied into papers in the Western part of the state. — It will do mischief unless answered. — But I need say no more on this head, since you are as well aware of this as I can be. You have been so kind as to express your willingness to do what you can in this matter, & I rely so fully upon you having the ability to do all that is requisite that I will not add a word more. — Now that I think of it, however, if they should demur at inserting the accompanying article on account of its contradicting a previous notice, you might in that case procure its insertion as a communication. But you understand how to manage it best.

Will you have the kindness to write me a single line as soon as you shall make any arrangements? Present my renewed compliments to Mrs Bradford for the honor of her letter, and beleive me to be

Yours Truly
Herman Melville

As you know best in what sort of style such an article as is needed ought to be written — I beg of you, that you will make any alterations you see fit in the accompanying document. — I am wholly unused to this sort of work — & therefore, if it be not asking too much, I hope you will prepare it to suit yourself. — But what I have written contains the substance of what, I think, ought to appear

H M.

What happened to Melville's article? A search through the files of the *Morning Courier and New York Enquirer* has failed to reveal it, even in the form of a "communication." The newspaper evidently stuck to its guns.

Then a strange thing happened. The Buffalo *Commercial Advertiser,* which had some time before published a note about *Typee,* regarding it as "the offspring of a lively inventive fancy, rather than a veritable narrative of facts," received an endorsement of the book from no less a person than Toby, Melville's companion among the gentle cannibals! The man was living in that very city, working as a house and sign painter. "His verbal statements," the *Advertiser* penitently reported, "correspond in all essential particulars with those made by Mr. Melville respecting their joint adventures, and from the assurances we have received in regard to

Toby's character, we have no reason to doubt his word." The deposition followed:

> In the *New York Evangelist* I chanced to see a notice of a new publication in two parts, called *"Typee a residence in the Marquesas,"* by Herman Melville. In the book he speaks of his comrade in misfortune, "Toby," who left him so mysteriously, and whom he supposed had been killed by the Happar natives. The *Evangelist* speaks rather disparagingly of the book as being too romantic to be true, and as being too severe on the missionaries. But to my object: I am the true and veritable "Toby," yet living, and I am happy to testify to the entire accuracy of the work, so long as I was with Melville, who makes me figure so largely in it. I have not heard of Melville, or "Tommo," since I left him on the island, and likewise supposed him to be dead; and not knowing where a letter would find him, and being anxious to know where he is, and tell him my "yarn" and compare "log books," I have concluded to ask you to insert this notice, and inform him of my yet being alive, and to ask you to request New York, Albany, and Boston papers to publish this notice, so that it may reach him. My true name is Richard Green, and I have the scar on my head which I received from the Happar spear, and which came near killing me. I left Melville and fell in with an Irishman, who had resided on the island for some time, and who assisted me in returning to ship, and who faithfully promised me to go and bring Melville to our ship next day, which he never did, his only object being money. I gave him five dollars to get me on board, but could not return to Melville. I sailed to New Zealand, and thence home: and I request Melville to send me his address, if this should chance to meet his eye. — *Mortarkee* was the word I used when I heard of his being alive.
>
> "Toby."

The Albany *Argus* not only complied with Toby's request but reprinted also the comments of the Buffalo *Commercial Advertiser,* adding on its own that it had received a letter "from a highly respectable citizen of Buffalo" vouching for the identity of Toby. Melville must have read the news in the Albany papers. The July 6 issue of the Albany *Evening Journal* contained a note:

> Mr. Melville, the author of *"Typee,"* who was in town on Saturday, says that he had no doubt that the Buffalo Sign Painter is his veritable shipmate and companion "Toby." If this be so, it furnishes a strong exemplification of the seeming contradiction that "Truth is stranger than fiction."

At last even the *Morning Courier and New York Enquirer* had to give in. In its issue for July 9 it copied the accounts of both Albany newspapers, with the following introductions:

> In our notice of this work we expressed very serious doubts as to its authenticity. The question whether or not it contains a veritable account of the travels and adventures of the author in the *Marquesas,* has met with some discussion and difference of opinion. In England, so far as we can judge from the criticisms of the press, the general opinion seems to be favorable to its accuracy. In this country, its strange narratives have not received such ready and general credence. We feel bound to say, however,

> that no doubt is entertained of its truth by many persons whose intimacy with the author, and general acquaintance with the subject, peculiarly fit them to form an intelligent opinion on this disputed point . . .

It is not impossible to detect a reference to Bradford in the last sentence — an echo of the article which Melville had prepared. Unfortunately, the article itself was never printed.

But Melville now had other things to do. He got in touch with his former shipmate and from his relation composed "The Story of Toby," to add as a sequel to his own narrative. Dating it "New York, July, 1846," he recorded in a note that he had heard the story from Toby himself "not ten days since." By that time he was preparing a revised edition of the work. "The reception given to Typee has induced the author to believe it worthy of revision," he began his new preface. "And as the interest of the book chiefly consists in its being the history of a remarkable adventure, in revising it, several passages, wholly unconnected with that adventure, have been rejected as irrelevant. Such, for example, as those referring to Tahiti and the Sandwich Islands, which, critically speaking, have nothing to do with the narrative. Here and there some slight modifications of style have also been added . . ." The new edition appeared before the month of July was over.

A comparison of the revised and original texts shows that the changes were far more substantial than a casual reading of the new preface might suggest. They involve the omission of the entire third chapter, also long sections from Chapters IV, XVII, XXIV, and XXVI, and the whole appendix — all the attacks on the missionaries, the French, and the misery which civilization had spread among the savages. In first publishing his book, these passages appeared to Melville far from being "irrelevant"; on the contrary, he dwelt upon them with a fervor which was an integral part of his moral attitude toward the people of the South Seas. To be sure, these passages were viciously attacked as proofs of the author's "sneering wit and perfect want of heart" — but was this a reception that made the work, as the new preface puts it, "worthy of revision"? Nor are the modifications of style as "slight" as one would suspect them to be from the preface. They include the expurgation of many sections about the sexual life of the savages. Here, too, Melville yielded to his accusers — to the charges that he had drawn "voluptuous pictures, and with cool deliberate art always breaking off at the right point, so as without offending decency, he may stimulate curiosity and excite unchaste desire." As there have been few writers less prurient than Melville, the mutilations resulted in a real loss.

Unfortunately, all later editions — and there have been many — have been reprints of the revised edition.

ZOLTÁN HARASZTI

The British in Boston

General Gage's Orderly Book, December 1774–June 1775

(*Continued from the May issue.*)

Head Quarters, Boston, 8th March 1775.

Robert Vaugham Private Soldier in the 52d Regt tryed for Desertion by the General Court Martial of which Major Mitchell is President, is found guilty & Sentenced to Suffer Death.

The Commander in Chief Approves of the Sentence & orders it to be put in execution tomorrow Morning at 7 O'Clock, by Shooting the said Robt Vaugham to Death by a Platoon of the Regt to which he belongs. The place of Execution to be near the Water, below the Guard on the Common.

The Picquetts of the Several Regts to be on the Parade at 1/2 past 6 O'Clock tomorrow morning to attend the Execution.

The above Genl Court Martial is Desolved.

A[s] Provisions go soon to Marshfield, the Regts will take that Oppertunity to send three weeks Subsistance to their Men, & a carefull Serjt will be Appointed to go with it.

After Orders. 7 O'Clock in the Evening.

The Execution of Robt Vaugham Private Soldier in the 52d Regt is Respited till further Orders.

Head Quarters, Boston, 9th March 1775.

A Return to be given in immediately to the Depy Adjt Genl of the Number of Wheelrights in the Several Corps.

Head Quarters, Boston, 10th March 1775.

The Serjts Guard at the Artillery workhouse near the Common to be Augmented to 15 Private till further orders.

The Guards for the future to Parade with fixed Bayonetts.

Head Quarters, Boston, 14th March 1775.

The Commander in Chief flattered himself that the instance of Mercy shewn to Robert Vaugham of the 52d Regt would be most Elegible means to bring the Soldiers to a sence of their Duty to their King & Country, & to reflect more Seriously on the Sin they committed in Deserting the Service of both, He is greatly Mortified to find that Clemoncy is so little regarded, & Assures the Regts that this is the last Man he will pardon who shall be Condemned for Desertion.

Head Quarters, Boston, 16th March 1775.

A Working Party Consisting of 1 Serjt 1 Corpl & 20 Private to Parade tomorrow morning at 7 O'Clock, the Serjt will march his Party to the Lines, where he will Receive further directions from Capt. Montresor.

Head Quarters, Boston, 17th Mar. 1775.

The working party to be continued as ordered Yesterday.

The Regts will return to the Engineer all the intrenching & other tools, According to the Receipts they have given.

Head Quarters, Boston, 20th March 1775.

The Regts that were encamped last Summer & Delivered their Tents to the Qr Mr General will send to the Store for them & repair them immediately.

Head Quarters, Boston, 21st March 1775.

A Genl Court Martial to sit tomorrow morning at 10 O'Clock, at the Main Guard to try such Prisoners as shall be brought before them. Lt Coll Cleaveland of the Royal Regt of Artillery President

Royal Artillery	1 Capt.	
1st Brigade	5 do	
2d do	2 do	Members
3d do	4 do	

Ensign Simpson to Act as Depy Judge Advocate, to whom the Names & Dates of the Members Commissions the Prisoners Names & Crimes together with the Names of the Evidences are to be sent as soon as Possible.

The working party to be discontinued, & 20 Private Men to be Added to the Guard at the Lines till further orders.

The Officer Commanding will order 20 Men of his Guard to be employed in the works, as Capt. Montresor shall Direct, which 20 Men shall be Relieved by a like Number every hour or every two hours as he shall think proper.

Head Quarters, Boston, 22d March 1775.

The Guard at the Artillery Work house Next the Common to be Augmented to 20 Private till further orders.

Head Quarters, Boston, 23d March 1775.

The Artillery not being able to make up Cartridges sufficient to supply the Several Regts, such Corps as want Cartridges will apply to Lt Coll Cleaveland who will order that a proper proportion of Powder, Ball & Paper &c, is Delivered, & the Regts must make Cartridges for their immediate use themselves, which they will do without delay.

The Qr Mrs of the Several Corps will Apply to the Commissary Genl for a form of their Receipts they are to give in the issuing Provisions, & are hereby informed that they are to give always two of the said Receipts, One for the Commissary Genl & one for the Contractors.

Head Quarters, Boston, 26th March 1775.

A Genl Court Martial to sit tomorrow morning at 11 O'Clock, at Consort Hall to try such Prisoners as shall be brought before them. Colonel Pigott Acting Brigr Genl President Field Officers Lt Coll Smith, Major Milward

1st Brigade	4 Capts	
2d do	4 do	Members
3d do	2 do	

Lieu[t] Jos. Knight of the 4[th] Reg[t] will Act as Dep[y] Judge Advocate, to whom the Names & Dates of the Members Commissions, & the Evidences Names to be given as soon as possible.

Head Quarters, Boston, 28[th] Mar. 1775.

Four Armourers of the Different Corps to be sent to the Artillery work shop Near the Neck Guard for the purpose of Repairing the Mens Arms 2[d] Brigade will begin & send theirs tomorrow morning at 7 O'Clock.

Head Quarters, Boston, 29[th] Mar 1775.

The Guard at the Lines to be Reduced to its former Number of One Hundred & Twenty Private. The working party of 1 Sub[n] 1 Serj[t] 1 Corp[l] & 20 Private to Parade tomorrow Morning at 7 O'Clock, The Officer will March his Party to the Lines, & take his Directions from Capt. Montresor Engineer.

Fourteen Days Salt & Seven days fresh Provisions to be sent to the Detachment at Marshfield, A Carefull Serj[t] to be ordered to take charge of it, & to receive three weeks Sub[ce] which the Several Reg[ts] are to send to their Men belonging to that Detachment.

Head Quarters, Boston, 2[d] April 1775.

The working Party as ordered before Ensign Sumervill Murray of the 43[d] Reg[t] tryed by the Gen[l] Court Martial whereof L[t] Col[l] Cleaveland is President for behaving unbecoming the Character of an Officer & a Gent[n] is not found guilty of the Crime alledged against him, & is therefore Honorably Acquitted.

The Commander in Chief Approves of the Sentence & orders the above Gen[l] Court Martial to be Desolved.

The Reg[ts] that had Camp Kettles & Flasks Delivered out to them to examine & repair the same, in the best manner they can, in case they should be Suddenly wanted before others Arrive.

The late L[t] Jackson of the 5[th] Reg[t] to be buried tomorrow. The Commanding Officer of the Reg[t] will give directions for the Funeral Party & interment.

Head Quarters, Boston, 4[th] April 1775.

Those Reg[ts] that have not given in Returns of their Camp Kettles & Flasks to do it immediately Specifying the Number of good, Repairable & Unserviciable.

The Working party as usual.

After Orders.

Major Cairncross being unwell Lt. Colonel Hamilton Field Officer of the Day to Morrow.

Head Quarters, Boston, 6[th] April 1775.

A Return to be given in to the Command[g] Officer of the Artillery from every Reg[t] of the N[o] of Arms that wants Repairing, No Bayonetts or New Gun Stocks can be made.

Head Quarters, Boston, 7th April 1775.

As Regts are often ordered to take Marches into the Country, And Continue out too long to get their Dinner drest, at proper hours, & may hereafter be more frequently ordered either by Regt or Brigade, every Corps will at all times, have one days pork ready Cook'd, which the Men may carry out with them in their Knapks or Haversacks with bread in Proportion.

Head Quarters, Boston, 10th April 1775.

A Detachment of 1 Subn 1 Serjt, 1 Drumr & 25 Rank & file of the 64th Regt to Embark this Evening on board a Vessel prepared to Receive them, and to proceed according to the Instructions sent to the Officer Commanding the sd Detachment.

Head Quarters, Boston, 12th April 1775.

When the Guards are made up & the Rear Ranks ordered to Close to the front, the Officers to Advance their Arms, & at the word March to fall back three Paces.

The Officers to provide themselves with Baggage Saddles at least three pr. Compy. one for the Captain, one for the Compys Tents, & one between the two Subalterns.

The Staff of the Regts will make the usual Provision for themselves.

As Pack Saddles cannot be had in this Country, the best Substitute is Sunks & Sodds, the Patterns of which are to be seen at the Dy Qr Mr Genls and are to be made up without delay.

The Qr Mr Genl has Purchased by order of the Commander in Chief, proper Stuff for making the Saddles, from whom they will be supplyd if they chuse it.

Head Quarters, Boston, 14th April 1775.

As the Contractors decline giving fresh meat for the Present, the Troops will receive Salt Provisions till further orders.

Head Quarters, Boston, 15th April 1775.

The Commanding Officers of the different Corps are Particularly desired to send all the Men Capable of Assisting in making the Sunks & Sodds, to the Qr Mr Genls Office at 8 O'Clock on Monday Morning.

The Genl Court Martial of which Brigr Genl Pigot is President for the Tryal of Lt Coll Walcot & Ensign Patrick of the 5th Regt of Foot, for Quarrelling, at the Consequences that ensued, which were reported to be blows given & a Challange to fight, is of Opinion, that the said Lt Coll Walcott is guilty, first of Quarrelling with Ens. Patrick, Secondly of making use of Menaceing, Reproachfull and Abusive Language, thirdly of giving a blow to & drawing his Sword on the said Ens Patrick on the Publick Parade in presence of the Officers of the Regt when Addressing the former as Commanding Officer, which Conduct the Court considers, as highly prejudicial of good order & Military Discipline, as will well [sic] as ungentleman like, which the Court finds to be a breach of the 1st Article of the 7th Section, & of the 3d Article of

Head Quarters Boston 15th April 1775

The Commanding Officers of the different Corps are Particularly desired to send all the Men capable of Assisting in making the Sumths & Sodds, to the Lt. Genl. Office at 8 O'Clock on Monday Morning.

The Genl. Court Martial of which Brig. Genl. Pigot is President for the Tryal of Lt. Col. Walcot & Ensign Patrick of the 5th Reg. of Foot, for Quarrelling, at the Consequences that ensued, which were reported to be blows given & a Challange to fight, is of Opinion, that the said Lt. Col. Walcot is guilty, first of Quarrelling with Ens. Patrick, Secondly of making use of Menaceing, Reproachfull and abusive Language, Thirdly of giving a blow to & drawing his Sword on the said Ens. Patrick on the Publick Parade in presence of the Officers of the Reg. when Addressing the former as

A Page from General Gage's Orderly Book
Facsimile in Original Size

the 20th Section of the Articles of War, therefore Sentence the said Lt Coll Walcott to ask Ensign Patrick's Pardon, at the head of the 5th Regt (the 2d Brigade under Arms) for the insult given him, & then & there to be Repremanded for the unmilitary & ungentleman like behavior, & also to be Suspended for the Space of three Months. The Court Acquits Lt Coll Walcott of giving Ens. Patrick a Challange to fight, It is further the Opinion of the Court Martial, that Ens. Robt Patrick is not guilty, either of Quarrelling with Lt Coll Walcott on the Evening of the 23d of March, or of giving a blow, And it Appearing also to the Court, that the evidence produced does not prove Ens. Patrick guilty of giving Lt Coll Walcott, a Challange to fight.

The said Ensign Patrick is Acquitted of every part of the Charge exhibited against him.

The Commander in Chief Approves of the above Sentence.

The above Genl Court Martial is Desolved.

The 2d Brigade to be under Arms on Monday Morning at 11 O'Clock on the Common when the Brigadier Commanding the 2d Brigade will repremand Lt Coll Walcott Agreeable to the Sentince of the General Court Martial.

As the Grenadiers & light Infantry will be ordered out to Learn Grenadier Exercise, & some new Evolutions for the Light Infantry, they are to be off all Dutys till further orders.

Head Quarters, Boston, 16th April 1775.

The 2d Brigade to be under Arms tomorrow Morning at 1/2 After Nine O'Clock on the Common when the Sentence of the Genl Court Martial will be put into Execution.

The Majors & Adjutants will begin to instruct the Grenadiers of their own Corps with the Grenadier Exercise, to Morrow at the most convenient place near their Barracks.

The Light Companys will be instructed in the New Manoeuvres by Lt McKenzie Adjt to the 23d Regt who will fix the time of Assembling with the Respecting Captains to morrow morning at Guard Mounting.

His Majesty has been pleas'd to make the following Promotions in the Army in North America Vizt.

Major George Clerk, to be Lieut Coll vice Remington who Retires 8th Feby 1775. Major Roger Spendlove to be Major, vice Clerk 8th Feby 1775.

Head Quarters, Boston, 17th April 1775.

Lieut Charles Sherreff late of the 45th Regt to be Fort Adjt & Barracks Master of St. Augustine, Vice Wooldridge Retird on half Pay 31st Jany 1775.

Head Quarters, Boston, 18th April 1775.

The Commander in Chief is pleas'd to take off the Suspension ordered upon Lt Coll Walcott from this Day inclusive; It having having [sic] Appeared thro' the course of the tryal, that Ens. Patrick did behave disrespectfull to his Commanding Officer, but it not being inserted in the Crime, the Court did not proceed upon it, & Lt Coll Walcott now excuses it, And will not bring it to a Tryal; but the Commander in Chief thinks proper to Warn En-

sign Patrick to behave with more respect for the future to his Commanding Officer.

Head Quarters, Boston, 19th April 1775.

The Troops not to Straggle from their Quarters, but to be ready to turn out with Arms, Ammunition & Provisions, the moment they are ordered.

Head Quarters, Boston, 20th April 1775.

The Corps to send immediately to the D, Adjt Genl Returns of their Kill'd, Wounded & Missing.

The Grenadiers & Light Infantry to do Duty with their Corps till further orders, & the Officers to lye in their Barracks.

All former Orders Respecting Alarm Posts to be Cancel'd, & the Regts to form in their Barracks.

Commanding Officers of Corps to be at Head Quarters at Nine this Evening.

Head Quarters, Boston, 21st April 1775.

The Guards to Mount at 4 O'Clock in the Afternoon till further orders.

Orderly hour for the future at 5 O'Clock in the Afternoon.

The Surgeon of the Hospital to Visit the Regimental Hospitals, And make a Report thereof to the Commander in Chief.

The Corps to send in Returns to the D. Adjt Genl as soon as possible of the Number of Arms Lost & Broke, Mentioning those belonging to other Corps they may have got by Accident.

The Rolls to be call'd at least once between each of the usual hours; and as much Oftner as Commanding Officers of Corps shall think proper.

Late Lieut Knight of the 4th Regt to be interred in the usual Manner, between the hours of one & two O'Clock this Afternoon.

The Pay Masters of Regts to send in their Abstracts of Subsistance to the Secretary's office on the 25th in the morning, when they will Receive Warrants for the Same.

Head Quarters, Boston, 22d April 1775.

The Troops to be Compleated to Sixty Rounds a Man, And a Report to be given in every morning of the Number of Cartridges made by each Corps.

A Working party of 1 Capt, 3 Subs, 4 Serjts 4 Corpls 2 Drumrs & 100 Private wt arms & Ammunition to Parade this Afternoon at 2 O'Clock, & March to the Blockhouse, where he will Receive Orders from Capt Montresor Engineer.

Five Serjts 5 Corpls & 100 Private with Arms and Ammunition, to be immediately sent to do Duty with the Royal Artillery 'till further orders, they are to be such Men as have been instructed in and are most expert at the use of the Great Guns.

As by the Report of the Earl Percy, & the Officers in General, the Men in the late affair (tho they behaved with much Courage & Spirit) shewed great inattention & Neglect to the Commands of their Officers, which had

they observed, fewer of them Would have been hurt, the Gen[l] expects on any future Occation, that they will behave with more Discipline, & in a more Soldier like manner; And it is his most possitive Order that no Man quits his Rank to plunder or Pillage, or enter an house, unless ordered so to do under pain of Death. And each Officer will be made Answerable for the Platoon under his Command.

A Working party of 2 Capt[s] 6 Subs, 6 Serj[ts] 6 Corp[ls] 3 Drum[rs] & 150 Private with Arms & Ammunition to Parade at 5 O'Clock tomorrow morning where he will Receive his orders from Capt. Montresor Engineer.

Head Quarters, Boston, 23[d] April 1775.

One Field Officer, 5 Capt[s] 10 Subalterns 10 Serj[ts] 5 Drum[rs] & 250 Private from the 3[d] Brigade to March this Afternoon, at 1/2 past Six as a Reinforcement to the Lines, leaving a Capt, & 30 Men at the Neck Guard.

A Surgeon of the 3[d] Brigade to attend this Detachment.

The same Number for work as ordered Yesterday.

Morning Orders, 24[th] April 1775.

Capt. M[c]Kan R.W. Fuzileers & L[t] Barron of the 4[th] Reg[t] to be employed as overseers of the Works till further orders, and will immediately attend Capt. Montresor Engineer, from whom they will Receive their directions.

Major Brigade Moncrieff to do the Duty of an Assistant to the D[y] Adj[t] General till further orders.

The 10[th] Reg[t] to receive 106 Stand of Arms, at 2 O'Clock this Day which the Commanding Officer of Artillery will order to be Delivered them from the Stores at the South Battery.

The Guard at the Artillery workhouse to Consist of 1 Serj[t] one Corp[l] & Twelve Private only till further orders.

Head Quarters, Boston, Monday, 24[th] Apr 1774 [sic].

One Field Officer five Captains, Ten Subalterns ten Serj[ts] ten Corp[ls] 5 Drum[rs] & 250 Private from the 1[st] Brigade to March this Afternoon at 1/2 past Six O'Clock, as a Reinforcement to the Lines, leaving one Capt, & thirty Men at the Neck. L[t] Col[l] Nesbitt for this Duty.

A Surgeon from the 1[st] Brigade to Attend this Detachment.

Evening orders 1/2 After 8

The 4[th] Reg[t] to Encamp tomorrow upon Mount Whorwom, the Ground will be shewn them by the D. Q[r] M[r] Gen[l].

The Marines will Encamp on the Common, & the 23[d] on Fort hill, the ground for them will be marked out by the Q[r] M[r] G, & they will Encamp at 12 O'Clock.

The Q[r] Masters & Camp Colour Men, to Attend the Q[r] M[r] Gen[l] at 10 O'Clock.

No Officers, Men or Women to be suffered to go beyond the Lines, unless on Duty, or by Permission from the General.

The working party to Consist of one Capt, 4 Subs, 4 Serj[ts] 4 Corp[ls] 2

Drum^{rs} and 100 Private, who are to be at the Block house Precisely at 7 O'Clock. It is expected the Men take their Breckfasts before they leave their Barracks.

All Working partys for the future to Parade with Arms unless otherwise ordered.

Morning orders, 11 O'Clock, 25th Apr^{l} 1775.

One Field Officer 5 Capt^{s} 10 Subs, 10 Serj^{ts} 10 Corp^{ls} 5 Drum^{rs} & 250 Private from the 2^{d} Brigade to March this Afternoon at 1/2 After 6 O'Clock as a Reinforcement to the Lines, leaving 1 Capt, & thirty Men at the Neck.

Major Bassett for this Duty.

A Surgeon from the 2^{d} Brigade to Attend this Detachment.

The Troops who are to Encamp are to Deliver the Barrack Bedding & Furniture to the Barrack Master, The Q^{r} M^{r} Gen^{l} will Deliver to each Reg^{t} a Blankett a Man, and three Paliasses for each Tent.

Orders, 3 O'Clock.

An Officer & 30 Men of the 47th Reg^{t} to take Post immediately on the Hight behind the Common, where the Hospital of the 4th was in the Summer. On Application to Major Pitcairn he will lend them Tents for tonight.

Head Quarters, Boston, Tuesday, 25th Ap^{r}. 1775.

The working Party as ordered for this day.

Morning Orders, 26th April 1775.

The 47th Reg^{t} to Encamp immediately they will Receive their Tents at the Q^{r} M^{r} Gen^{ls} Store on the Long Wharf, who will shew them their Ground.

The 1st Brigade to take the following Guards till further Orders Viz^{t}

Main Guard

Common

Magazine

Artillery work house

Wood Yard, & furnish Centinels for the Brigadiers, Pigot and Jones.

The 2^{d} & 3^{d} Brigade the following Guards, Line Guard Block House & Neck, And the Evening Reinforcement, Now to Consist of 200 Private with Officers & Non Commissioned Offrs. in Proportion. Brig^{r} Gen^{l} Jones continues for this Day.

The first Brigade for the future to furnish the Field Officer of the Day.

For this Duty L^{t} Col. Nesbitt F. Off^{r} for the Advanced works Major Milward F. Off^{r} for the Reinforcement L^{t} Col^{l} Hamilton A Surgeon from the 3^{d} Brigade to Attend the Reinforcement.

Head Quarters, Boston, Wednesday, 26th Apr. 1775.

The 2 Brigade takes all Duties, taken by the 3^{d} in this Days Morning orders, including the working party ordered last night.

The Several Corps to Compleat themselves to Sixty Rounds Pr Man & to give in a Return of all the Cartridges they have made beyond that Number, to morrow morning at 9 O'Clock.

Each Corps likewise to give in a Return of the Number of their Women & Children.

The Commander in Chief has been pleas'd to order One Hundred Days Bat and Forrage Money to the Army, the Corps will therefore Respectively give in Returns immediately of their Officers Present to the Dep^{y} Q^{r} M^{r} General.

Morning Orders, 27th April 1775.

It is the Gen^{ls} possitive orders that the Men take no Boards from their Barracks, or any part of their Births except the bottoms to lay in Camp, And the Off^{rs} will be Answerable that this order is Punctually obeyed.

The Reg^{ts} who are or may Encamp are to Deliver all the Barrack furniture excepting the Beds, to the Barrack Master & to take up their indents.

A Sufficient Number of Blanketts will afterwards be Delivered to each Reg^{t} for which they will give Receipts to the Q^{r} M^{r} Gen^{l}.

Head Quarters, Boston, Thursday, 27th Apr. 1775.

The Several Corps to send all their Ammunition exclusive of 60 Rounds Pr Man, to the Ordnance Office to morrow morning at 9 O'Clock, conformable to the Returns given in this Day, and the Commander in Chief expects the Off^{rs} Commanding Corps, will order the Men to be employed in makeing more, Returns of which will be given to the Majors of Brigade, on Tuesdays & Fridays at 9 in the Morning.

Morning Orders, 28th April.

The Commander in Chief is pleas'd to order Another hundred days Forrage money to the Army, which with the hundred days ordered on the 26th makes two Hundred days forrage to the whole.

Head Quarters, Boston, Friday, 28th April 1775.

The Commander in Chief is pleas'd to allow the Men employed in the Works two Jills of Rum pr Day, One to be given them in the morning the other in the Evening.

A Hogshead of Rum will be given in Charge to each Reg^{t} for the above purpose, And the Officers Commanding will direct their Q^{r} M^{rs} to Distribute it, who will keep a Particular Account of the Number of Men Served each Day, & Settle with the D^{y} Q^{r} M^{rs} Gen^{l} for the same as soon as empty.

The Reg^{ts} will Apply to the D^{y} Q^{r} M^{r} Gen^{l} to morrow morning at 9 O'Clock, when a Hogshead of Rum will be Delivered to each Corps.

Morning Orders, 29th April 1775.

Ensign Simpson of the 59th Reg^{t} is Appoin^{d} an overseer of the Works.

Soldiers of some Reg^{ts} having begun to Demolish Fences Wantingly, it is the Commander in Chief's orders that no kind of Property whatever shall be touch'd or Damag'd without orders for so doing.

Head Quarters, Boston, Saturday, 29th Apr. 1775.

The Reg^{ts} who have not Rec^{d} their Baggage & Batt money are imme-

diately to Apply to the Dy Qr Mr Genl for the same.

Head Quarters, Boston, Monday, 1st May 1775.

The Men to mount Guard in half Gaiters for the future, but to carry their Leggings with them, that they may be put on if a Change of Weather require it (Especially at Night.

Head Quarters, Boston, Tuesday, 2d May 1775.

The working Party to Consist of 1 Capt, 2 Subs, 2 Serjts 2 Corpls 2 Drumrs & 50 Private, till further orders. The 1st Brigade to take the working Party to morrow morning.

The late Lt Hull of the 43d Regt to be Buried tomorrow morning at 11 O'Clock, the Officer Commanding the Regt will give orders for the Funeral Party & Interment.

Lt Coll Abercrombie is Appointed Adjt General in N. America, & is to be obeyed as such.

Head Quarters, Boston, Friday, 5th May 1775.

The Officer Commanding at the Lines will take care that the Centinels are Posted properly and not Advanced further than they us'd to be, so that they may have no converse, or other intercourse with the Rebells on any Acct And will order that the Water in the Well in the Right Bastion, to be pump'd out, till it becomes sweet, & the Men not Suffer'd to go beyond the Lines for Water.

Morning Orders, 6th May 1775.

Every Man able to do his Duty, is to do it in his proper turn, no Taylor or others to be excused, nor any Man to be expressly Appointed to make Cartridges but such as are off Duty to be employed in that Service, As the Officers Commanding Corps will Direct.

As the Commander in Chief finds by the Returns that there are many Women who have more than one Child, & some Orphants in the Different Corps, He is pleas'd to make the following Alterations in Victualling them, and to order ½ a Ration of Provisions to every Soldiers Wife & ¼ of a Ration to every Soldiers Child.

Head Quarters, Boston, Sunday, 7th May 1775.

The 3d Brigade Relieves the 2d & gives a working party of 1 Capt, 2 Subs, 3 Serjts 3 Corpls 2 Drumrs and 60 Private, to Parade tomorrow morning at ½ after 6 & March to the Battery at Copp's Hill Near Charles Town Ferry, where they will Receive Directions from Ct Montresor Engineer.

The 2 Brigade gives 2 Subs, 2 Serjts, 2 Corpls 1 Drumr & 40 Private for work at the Lines, at the usual hour.

The Ammunition made by the several Corps agreeable to the Returns given in on friday last, to be Delivered at the Artillery Office, tomorrow morning at 9 O'Clock.

Notwithstanding the orders given, the Commander in Chief is informed that Officers are permitted to go beyond the Lines, & even to the Advanced

Centinels, It is therefore His Possitive orders, that no Persons are Suffered to go without the Works, on any Account whatever except those whose Duty makes it Necessary or who have passes. And the Officer Commanding will take care that these orders are Punctually obeyed.

It has been Reported to the General that the Guard Boats from the Ships of War, have been improperly Accosted, & in one place fired upon by Centinels near the South Battery & on the Right of the 10th Regt The Commander in Chief expects Officers will be at pains, to explain to their Men their Duty in this Respect.

The Companys of the 65th Arrived from Halifax will Disembark tomorrow at 12 O'Clock. The Adjt of the Incorporated Corps will attend to shew them their Barracks.

Head Quarters, Boston, Monday, 8th May 1775.

The 4 Companys of the 65th to Join the Incorporated Corps & do Duty with them till further orders.

The 1st Brigade gives a Working party tomorrow of 1 Capt, 2 Sub. 3 Serjts 3 Corpls 2 Drumrs & 70 Private. The Capt, 1 Sub. & 40 to the Lines, One Sub, & 30 to Copps Hill.

Morning Orders, 9th May 1775.

As there are many Complaints of most Scandalous Drunkenness at this Critical time among the Troops, & that Women of Different Corps, in Difience of all order, Sel Rum & other Spirituous Liquors to the Soldiers, It is the Commander in Chief's Possitive orders that the Officers Commanding Regts do examine into those Complaints, And those Women who do Not pay Obedience to order, to be Immediately Seiz'd & put on Board Ship.

Head Quarters, Boston, Tuesday, 9th May 1775.

The Working Party to Consist of the same Numbers as Yesterday.

The 2d Brigade gives a Capt, 2 Subs, & 40 for the Lines, the 3d Brigade 1 Sub, & 30 for Copp's Hill.

Guards & Centinels Posted for the Protection of any of the Works, are not to Suffer Persons to go in or inspect them, except Officers or those whose Duty make it Necessary.

Head Quarters, Boston, Morning Orders, 10th May 1775.

The 43d Regt to Prepare to Encamp as soon as they can, Seven Compys on Corps Hill, The Grenadiers & Light Infantry Compy with one Battn Compy on Bartons Point, The Deputy Qr Mr General will shew them their Ground.

Notwithstanding the orders given that the Troops should not pull down Fences, it has been Reported to the Commander in Chief, that the 4th & 47th Regts have not Complyed with the same, It is the Generals Possitive orders therefore that no property whatsoever shall be touched. And the Officers Commanding those Corps will if Necessary post Guards to prevent Complaints of the like Nature.

The 10th Regt to prepare to Encamp as soon as Possible.

Head Quarters, Boston, Wednesday, 10th May 1775.

The Working party to Consist of 1 Capt, 2 Subs, 3 Serjts 3 Corpls 2 Drumrs & 70 Private, Capt. Montresor will be on the Parade to Regulate the work they are to be Employed in.

Morning Orders, 11th May 1775.

The Duty for the future to be done by Detachments from the three Brigades.

The Guards to Mount at 6 in the Evening till further orders.

The Reinforcement to parade at the same time on the Left of the Guards.

The same Number for work tomorrow as ordered Yesterday, Capt. Montresor or his Assistant will attend to Receive them on the Parade.

The 10th Regt to Encamp at the Lines tomorrow, the Qr Mr Gen. will shew them their Ground, & Supply them with Tents.

After Orders, ½ after 6 O'Clock

The working party to Consist of 1 Sub, 2 Serjts 2 Corpls 1 Drumr & 40 Private, to Parade at the usual hour & March to the Lines.

The General Parade will for the future be on the Common, the Depy Adj. General will fix on the Proper Ground.

Head Quarters, Boston, Saturday, 12th May 1775.

The Commander in Chief having Received advice that three Soldiers of the Royal Welsh Fuzileers, & twelve Marines are Prisoners in the Goal at Worcester, & have Nobly despised the Offers & defyed the Threats of the Rebels, who have tryed to seduce them to take Arms against their King, & fight against their brother Soldiers. It is the Genls orders that money be given by said Corps to Major Brigade Moncrief, who has an Oppertunity of Conveying it to the above Men, to prevent such brave Spirited Soldiers from Suffering.

Head Quarters, Boston, Sunday, 14th May 1775.

The working party as usual.

The Officers for Duty to March the Men of their Several Corps from the Regimental to the General Parade.

One Sub, 1 Serjt 1 Corpl 1 Drumr and 20 Private of the 10th Regt to Join the Neck Guard every Evening till further orders.

The Picquet of the 10th Regt to be always ready to March into the Lines at a moments warning.

The whole of the Reinforcement to March into the Lines, & not to leave any Man at the Neck as has been Practised.

The Guards to be on the Parade at ½ after 5, & be ready to march off exactly at 6.

The Marines lately arrived to have every thing in Readiness to Disembark & Encamp as early as Possible tomorrow morning. Major Pitcairn will shew them their ground which the Qr Mr Genl will mark out for them.

After Orders, 6 O'Clock

Officers will Observe from their different Encampments, or Guards, any

Signals that may be made from the Steples of Churches, or other Buildings, and will immediately send to the place to enquire into the Cause, & if Possible secure the Persons Concern'd all which they will Report as soon as they Conveniently can, at Head Quarters.

Head Quarters, Boston, Monday, 15th May 1775.

The working party as usual.

Several bad and ill intended persons having boasted that pernisious Spirits had been made in order to Sell to the Troops of which they will soon feel the Consequences, this notice is given that the Troops may be Cautious of Drinking it.

Wherever the Commanding Officers of Regts find houses, where Soldiers are permitted to Drink & Debauch, they will immediately Seiz the Rum, & put it under lock & key till such time as orders may be given for the further disposing of it.

Th Advanced Guards & Advanced Centinels to pay no Compliment to any Officers, the Centinels to stand with Shoulder'd Arms.

Head Quarters, Boston, Tuesday, 16th May 1775.

The working party as usual.

The Commanding Officers of Corps will take care that their Mens Ammunition is frequently inspected & that the Cartridges which cannot be put in their Pouches or Cartridge Boxes, be carefully pack'd in Dozens & Wrapp'd up in Bladder if it is to be had, or in Leather in the best manner they can, the Men to be carefull not to lay on their Cartridges at any time. The Officers of the Different Guards to be watchfull over their Men & see that they comply with this order, And the same care to be taken in their Tents in Camp.

Head Quarters, Boston, Wednesday, 17th May 1775.

The working party as usual.

In case of Fire either by Day or Night, the Troops are not to go to it on any account, but immediately to get under Arms & form.

The Marines Arrived under the Command of Major Short will Land as soon as they are ready.

When the Guards are assembled on the Parade, the Officers for Duty to repair to the front of the Main Guard on the beating a long Roll, when the Town Major will assign them their Respective Guards.

To prevent interruption either in making up, or Marching off the Guards, No Person whatever to Approach nearer the Troops for Duty, than Twenty Paces, Except General & Publick Officers.

Head Quarters, Boston, Thursday, 18th May 1775.

The working party to Consist of 1 Sub, 1 Serjt 1 Corpl 1 Drumr & 20 Private till further orders. Two men from each Corps to March with the Guards to the Genl Parade, The Town Major to dispose of them in such a manner as will Effectually keep all Spectators at a proper Distance, that the Guards may not be interrupted when they March off, & as soon as they have pass'd these Men will return to their Several Corps.

When Officers are ordered for Duty no excuse will for the future be taken for their not appearing on the Parade, Sickness or unavoidable Accident excepted.

Head Quarters, Boston, Friday, 19th May 1775.

The 10th Regt to give the working party at the Lines of 1 Sub, 1 Serjt 1 Corpl 1 Drumr & 20 Private till further orders.

The Commander in Chief thanks the Troops that were employed at the fire on the Night of the 17th for their Alertness and Activity on the Occation, but reminds them of the order of that Day respecting fire, which it is expected will on all Occations be Complyed with, & no Man to leave his Barracks, or Camp unless ordered so to do.

The Regts in Camp are to clear their Barracks of every thing they have in them, & Deliver them up to the Barrack Master.

The Purveyor of the Hospital will immediately go & examine the Barracks of the 4th Regt & see what is Necessary to be done to fit it up for an Hospital.

Head Quarters, Boston, Saturday, 20th May 1775.

A Detachment of 1 Sub 1 Serjt 1 Corpl 1 Drumr & 30 Private, with three Days Provision to Parade this Afternoon at 4 O'Clock, & follow such Directions as they shall Receive from Lt Coll Cleaveland.

The Several Corps to give in all their Cartridges above the Compliment, at 60 Rounds Pr. Man, this Afternoon at three O'Clock, Lt Coll Cleaveland will give orders for their being Received at the Artillery office.

A Pair of Oxen having been taken out of a Barn last Night, at the North end. The Genl directs that the strictest enquiery should be made among the Troops, to discover the Authors. And the officers Commanding Corps, will give immediate orders for the same.

Head Quarters, Boston, Sunday, 21st May 1775.

The Regts in Town who have Officers & Recruits Arrived in the Venus Transport, to Land them immediately.

Complaint having been made to the Commander in Chief by People who privately bring Provisions into Town, that Officers at the Lines, stop them & take by force what they please, & unless a stop is put to it, no Provisions will be brought into Town, It is therefore the Genls orders, that nothing of the kind, shall be done for the future, & the Officer Commanding at the Lines will be answerable that this order is obeyed.

A working Party of a Serjt Corpl & 12 Private to Parade tomorrow morning at 7 O'Clock. The Serjt to march his Party to the Manufacturing House, where he will Receive orders from the Purveyor of the Hospital.

(*To be concluded.*)

Exhibitions in the Print Department

Prints of Children

FEW have attempted to portray children in the graphic arts, for the reason, perhaps, that they call for a special understanding and treatment of the medium. We are speaking, of course, from the creative standpoint. The interpreter works upon the theory that childhood is not to be understood or explained, but rather experienced and felt. He will come nearer to a true and spontaneous result by suggestion.

In presenting this interesting exhibition of children — and in most cases the subjects are to be considered little more than infants — it is fascinating to see how much character there is in their faces, when the features are so little formed. They are definite personalities, although the artist has had little to grasp because of the absence of the definite planes found in the faces of older people. For this reason one must be somewhat of an interpreter, and surely an impressionist, to convey through one's medium a keen and penetrating record of a fleeting likeness or experience. Lines become mere symbols, and the artist, by the manner in which he sets them down upon the copper plate or stone, invents as he develops his subject. His strength and success lie in his ability to draw with such clarity of meaning that there is no chance of his being misunderstood. Childhood, which would seem the simplest of subjects, is most difficult because of this very simplicity. A good print of a child should convey a deliberate yet detached feeling, removed from actuality; otherwise, there is danger of sentimentality and commonplaceness.

Drypoint and lithography more than any of the other graphic art mediums seem to convey the artist's thoughts best, for they are direct and sensitive — drypoint because of its wide range from strong to delicate line, and lithography by the possibilities of painting values from a silvery grey to the richest of blacks. The fact that the artist can see his drawing develop as he works, makes these two methods especially adaptable in conveying, through variation of touch, that which lies hidden.

The prints displayed, it would be safe to say, were not done for exhibition purposes. They are too intimate, and one has only to contrast these impressions with other subjects in recent exhibitions to know that children have a special niche in the *oeuvre* of only a few artists. It is interesting to see George W. Bellows's powerful lithographs of his own children beside those of John Copley, whose interpretations are sensitive and warm in comparison. Both are the work of great artists, although their methods of approach are very different. Bellows reaches his result by a direct and almost instantaneous attack on his subject, whereas Copley seems to caress and build up through tone and color value. One can say that Bellows's lithographs are linear, while Copley's are tonal. Compare the delicate drypoints by Muirhead Bone with the more calculating etchings of Gerald Brockhurst. In the former we are conscious of a fleeting moment, the work of one sitting; the latter evince much work and careful study, with a controlled technique. Here again we have great records on copper, and as we have said on numerous occasions, it

does not matter what is the method or the technique, as long as the result is obtained. The freedom of the needle is readily seen in the work of Mary Cassatt; and of special interest is the combination of aquatint and drypoint. Miss Cassatt's interpretations of mother and child in these combined mediums are among the finest achievements on copper since the renaissance of engraving.

Concerning "Le Gamin de Borgio" by Arthur W. Heintzelman, John Taylor Arms writes: "One of the artist's finest portraits of children. Italy is full of just such delightful youngsters, but this particular one, in the little village perched high on its hill overlooking the Mediterranean, was especially amenable, and furnished a perfect subject for the exercise of Heintzelman's skill. There is a great freedom in the modeling of the head, and a charming simplicity of execution, yet the portraiture is impeccable. The texture of the hair and of the lightly suggested shirt is very convincing, and the body and hands are admirably felt. Here we have a maximum of expression with a minimum of means, one of the most potent secrets of the etcher's art."

There are interesting comparisons to be studied in the work of Eugene Higgins in "A Cool Drink" and "Toy Boat"; McBey's "Margot as Lopokova" and "Moray Firth"; and the carefully-done lithographs of Alphonse Legros, "Tête de Jeune Fille" and "Jeune Paysanne." Whistler is represented by four famous prints, "Annie Haden," "Arthur Haden," "Bibi Lalouette," and "Fumette." These impressions speak for themselves, and are among the finest plates of children ever done. The handling of the drypoint needle seems perfect, and these prints demand much study. It will be remembered that Whistler once said that if he had to place his reputation on any one print, it would be that of "Annie Haden."

There are a number of prints in which children are more or less incidental in the composition. In several children are at play, as in Eileen Soper's "Donkey Race," "Flying Swing," and "The Race." There are also outstanding examples by John W. Winkler and Auguste Brouet.

ARTHUR W. HEINTZELMAN

"Anne, 1924," a Lithograph by George W. Bellows
Facsimile Reduced

Ten Books

Stalin Must Have Peace. By Edgar Snow. Random. 1947. 184 pp.

THREE of the four essays included in this small volume originally appeared in *The Saturday Evening Post,* so one may hope that they will have a quieting effect on the hysterical war talk. In his first paper Mr. Snow points out that much of the misunderstanding with Russia is a matter of simple semantics, as certain expressions have different meanings in English and in Russian. There are, however, also examples of inexcusable misinterpretation. In his speech of February 1946 Stalin called for "a new mighty upsurge in national economy," but he was quoted by even such a commentator as Walter Lippmann in the words, "Russia is going to organize 'a new mighty upsurge' of power *for military ends.*" We should understand that Russia is a great nation and that she has vital interests which would be the same under any regime. Victory to the Soviet citizen meant that the Red Army had withstood all Europe, excluding Britain. He hoped that the "remnants of feudalism" in the enemy states would be eliminated; assumed that the world would recognize that socialism was a workable form of society; and remembered the frightful price which Russia paid for her survival. It is too much to expect Russians to worry about whether the Rumanians had "absolutely free elections." We brought the countries of South and Central America into alliance with us, and the Russians cannot see that anything is wrong when they make alliances with Czechoslovakia and Yugoslavia. America is seeking a monopoly to exploit the oil of Saudi Arabia, and Britain one to control that of Mesopotamia, but it is "Red Imperialism" and "a threat to the foundations of civilization" if the Russians want oil concessions in Northern Iran. To understand the Russians' feeling, Mr. Snow goes on, one has to imagine that the Soviets have bases in Mexico and Canada, the world's largest navy and biggest long-range bombers, and the atomic bomb. "Suppose we were communists and they were capitalistic Russia. Would we feel safe just because Russians believed in private enterprise?" The Soviets have not given up Marxism, but they know that the logic of facts calls for "peaceful coöperation." Their new fifteen-year-plan is actually a return to schedules laid down in 1941, and to realize it they need all their manpower and productive ability. Soviet defense expenditure has been reduced by half, and sixty per cent of the army has been demobilized. Far-reaching agreements with the Soviets have worked in the past, and there is no need to doubt the possibility of mutual compromise for the future. (*Z. H.*)

Why They Behave Like Russians. By John Fischer. Harper. 1947. 262 pp.

As a member of the UNRRA mission, in the spring of 1946 the author spent two months in Russia, travelling mainly in the Ukraine. His book is thus based partly on observation, partly on speculation. Under an exterior of toughness, advocating a firm policy instead of "appeasement," Mr. Fischer is really displaying a surprising understanding of Russian ways. At times one even suspects that his jaunty manner is assumed to conceal his reasonableness toward the Soviets. He condemns, for example, the opportunists of the Communist Party, but adds that most of the Party members with whom he worked impressed him "as sincere and honest men — idealists." There is bureaucracy, but the day-to-day performance of the men seemed to him "about as good as any I've ever seen in the last fifteen years." He wants America to be ready for any emergency, but asks, "Is it absolutely necessary to spend for defense eleven billion dollars a year — nearly three times the *total* federal budget in normal pre-depression years?" And, "Do we have any good reason to keep on manufacturing and stock-piling atomic bombs?" Mr. Fischer believes that we can get along with the Russians. He recommends a wiser occupation policy which would demonstrate that we are not trying to

preserve the control of reactionary industrialists in Germany and Japan; that we are not backing the fascist remnants in Poland, Rumania, and Hungary. Above all, he sees the chief guaranty of peace in the strengthening of democracy at home. (*Z. H.*)

Appeal to the Nations. By Norman Thomas. Holt. 1947. 175 pp.

Although defeated six times as a Presidential candidate, Mr. Thomas always deserves attention. In this book his concern is for a world organization that will ensure the interest of the "plain people" with due regard for individual liberty. He examines and dismisses as unworkable many proposals that have had current popularity. Permanent peace cannot be secured by a pile of bombs, or by appeasement of aggressor nations. The Security Council as it stands is based on the balance of power theory and in a crisis will be ineffective. What, then, can be done? The author offers what he calls "a minimum plan for peace." Most recent wars have been caused by the clash of rival imperialisms backed by military force. To avoid them in the future, nations must abandon imperialism and disarm. The United States has missed the opportunity to lead the way, and Mr. Thomas condemns the support of undemocratic forces in China and elsewhere. He denounces even more bitterly what he considers Stalin's betrayal of the cause of labor for a nationalist and expansionist program. To Americans concretely he suggests an appeal to the world to follow their lead, first, in the renunciation of militarism as a national policy and, secondly, in the affirmation of the rights of small states to independence and self-determination. Machinery must be devised for security, and Mr. Thomas favors an international police force, with an active contingent from small nations and with reserves, to be used only in emergencies, from the large powers. Ultimately, he believes, small nations might federate with neighboring states for mutual interests. The author does not stress his usual socialist theme, the need for a planned economy in industrial nations, although this is implicit in his discussion of the natural sequence of unemployment, military expenditure, fascism, aggression, and war. His immediate aim is to arrest the nations in their suicidal course toward World War III. (*R. E.*)

The Republic of Silence. Compiled and edited by A. J. Liebling. Harcourt, Brace. 1947. 522 pp.

This remarkable compilation of the clandestine literature of the French resistance movement has been selected from a large number of newspapers, copies of *Le Franc-tireur, Liberation, Paroles Françaises, Combat, Le Gaullois,* etc. *Editions de Minuit* started with the secret printing of a famous story *The Silence of the Sea* by Bruller, who wrote under the pseudonyms of Vercors, Santerre, and Dolée. His sketch "Despair is Dead" and Vladimir Posner's "The Edge of the Sword" express the bewilderment of French patriots at the disintegration of the army and the desertion of the officers. Jacques Decour, a young professor and translator of Goethe, was tortured and shot to death for his share in the founding of one of these journals. His farewell letter to his parents is one of the most moving documents in the volume. Jean Paulhain's essay "The Bee," first printed in a confiscated organ of the Lyon intellectuals, and the realistic story of search and inquisition, "Good Neighbors," by the poet Louis Aragon are other poignant contributions. Claude Roy, Charles Vildrac, and François Mauriac, and Jean-Paul Sartre (one of whose articles has given the title to the book) were among the most courageous. (*M. M.*)

Refugees in America. By Maurice R. Davie. Harper. 1947. 404 pp.

Sponsored by the Committee for the Study of Recent Immigration from Europe, this work has been undertaken by a staff of researchers under the direction of Professor Davie of Yale University. The recent refugee movement, the report emphasizes, contrasted sharply with earlier immigration movements inasmuch as it was composed primarily of middle- and upper-class persons. Since a majority of the refugees were Jews, it provided a basis for anti-Semitic agitation; the newcomers were either hailed as a group enriching American life or decried as a destructive element. The authors' findings are

favorable. The total immigration during the twelve years from 1933 to 1945 was only a little over half a million, less than what the quota allows; and Jews made up an estimated two-thirds or more of the number. Whereas earlier arrivals were primarily of young people of little or no education and no financial means, the recent influx has been mostly of the middle-aged, nearly half of them with the equivalent of a college education, and many financially independent. The study examines the reactions of the various occupations and professions and finds that the refugee physicians have aroused the greatest opposition, stemming primarily from economic motivations. (*T. C.*)

The Way of the South. By Howard W. Odum. Macmillan. 1947. 341 pp.

The author, a distinguished Southern sociologist and novelist, has in this original appeal summarized the results of forty years' study. He begins in a picturesque style as he interprets the character and folkways of his people; but as he progresses, he submits a remarkably judicious analysis of the cultural and moral credit and debit in Southern life, and finally makes specific suggestions for regional planning. With great candor he handles the race-caste problem, particularly in consideration of the recent flood of criticism from the North. The paradox of a strictly religious people, with a high sense of honor and chivalry, condoning exploitation and brutality toward Negro men and abuse of Negro women can be better understood in the light of Colonial history and the "American will to exterminate or exploit the American Indian." The comparatively low standard of education in the South is due to the dual white and Negro education, the "male-female dichotomy of colleges . . . the state–church dichotomy," and the separation of technical and agricultural institutions from state universities. But particularly in Negro education the author notes decided improvements, largely brought about by Federal help to land-grant colleges, grants from foundations for Negro education, and most significantly through Negro teachers trained in other regions and now at work in the South. (*M. M.*)

The Memory of Certain Persons. By John Erskine. Lippincott. 1947. 439 pp.

Professor Erskine has played a fruitful part in American intellectual life in his multiple capacity as teacher, literary critic, novelist, and musician. A vivid memory, a keen curiosity about all sorts and conditions of men, warm friendship and appreciation for his colleagues and associates, and an amiable sense of humor make these memoirs stimulating. At Columbia University Mr. Erskine studied music under MacDowell and literature under Woodberry, that rare spirit who had "fantastic" success in the class room because for him "literature was life itself." Having given up "the doubtful fortunes of a pianist for the assured indigence of a college professor," he began his academic activity at Amherst College. As a teacher, both at Amherst and six years later at his Alma Mater, he aimed to promote scholarship and creative writing. His own *The Private Life of Helen of Troy*, which made his fame as a novelist, was inspired by the footnotes to an article on the Trojan lady in the 17th-century encylopedia of Pierre Bayle. Literature alone, however successful, did not satiate the author's thirst for expression, and comparatively late he added active piano playing in public to his writing and extensive lecturing, until an automobile accident put an end to his performances. His presidency of the Juilliard School of Music, his work in organizing an American University at Beaune in France after the first World War, his recent lecture tour in South America, and many other activities and interests cannot be detailed in so brief a note, but all contribute to the synthesis of an extraordinarily zestful life. (*M. M.*)

The Life of Edward FitzGerald. By Alfred McKinley Terhune. Yale Univ. 1947. 345 pp.

Here is the first fully documented biography of the translator of Omar Khayyám. Mr. Terhune, a professor of English at Syracuse University, has visited every scene of FitzGerald's life, interviewed his surviving acquaintance, and having obtained more than a thousand unpublished letters, is now preparing a complete edition of his correspondence. FitzGerald has been ignored, partly be-

cause he himself ignored the world; he poked about the countryside, read widely for pleasure, and cultivated kindred minds. One day in 1856 a friend showed him a strange manuscript. "We read some curious Infidel and Epicurean Tetrastichs by a Persian . . .," he wrote to Tennyson. Soon he began to make translations of them in order to strengthen his knowledge of a new language, as he had done earlier with plays by Calderon. Three years later, in 1859, he had the work printed in 250 copies. Priced at a penny by Quaritch, no one cared to buy them, until Rossetti (some say, Swinburne) discovered them. The price went up to two pennies, then to guineas; and a few years ago a copy sold for $9,500. The author's identity was established only in 1876. Married at the age of forty-eight, FitzGerald lived with his wife only for a short time; his friendships were his chief resource. Among them were Carlyle, the Tennyson brothers, Thackeray, John and Fanny Kemble, and the younger George Crabbe. Having ample means and no ambition, FitzGerald supported several of his friends financially before they were established. (*T. C.*)

Concord: American Town. By Townsend Scudder. Little, Brown. 421 pp.

SEEKING a "human approach" to America's history within a small compass, Mr. Scudder has written the biography of Concord, Massachusetts. Concord's three hundred years of self-reliance have stretched from pioneer days to the aftermath of World War II. In 1688 the town went on record as willing to fight, if necessary, for the restoration of the Massachusetts Charter. Its part in the Revolution needs no retelling; but its practical methods of dealing with post-Revolution problems were perhaps more important in the long run. Concord town meeting steered its way prudently through constitutional debates, heated campaigns, and educational and religious arguments. The turmoil of the abolitionist movement and the Civil War engulfed this town as it did the whole United States; and both then and later many of the European immigrants who were crowding Eastern ports moved inland, bringing strange ways and faces, and softening some of the Puritan strictness. But whether in the seventeenth or the twentieth century, Concord held to its own basic principles, and the good of the many prevailed. (*H. McC.*)

The Story of Architecture in Mexico. By Trent E. Sanford. Norton. 1947. 363 pp.

MANY books have been published in recent years about Mexico, some of them mere travel books and others, scholarly studies of its art and archeology. The present volume stands out from the group by presenting a vast amount of information in an easy, readable manner. The author, a practicing architect, spent years in Mexico and knows its architectural treasures from the time of the Aztecs and Mayas to the present day. The larger part of the book is devoted to the Colonial period — to the description of the innumerable cathedrals and palaces built in the sixteenth, seventeenth, and eighteenth centuries. From Mexico City to Oaxaca, from Guadalajara to Cuernavaca, scores of cities and even villages have churches which are among the finest monuments of Baroque art. Nowhere in the world are more impressive examples of the Plateresque and Churrigueresque styles, made possible by the incredible wealth of the newly opened gold and silver mines. The motto of José de la Borda, a French-Spanish adventurer, was "God gives to Borda and Borda gives to God"; and the church which he built at Taxco cost him seven million pesos. The fortune of the Conde del Rul, which is supposed to have exceeded eight hundred million pesos, was responsible for the Church of San Cayetano, built in the small town of Valenciana, Morelia, with its magnificent cathedral and charming boulevard, is one of the most beautiful cities of its size to be found anywhere. Mr. Sanford's succinct descriptions bring out the character of all the buildings and places, and the many photographs add to the interest of his narrative. (*Z. H.*)

Library Notes

The Newfoundland and Plantation Acts

TWO acts of the British Parliament issued in the reign of William and Mary have recently been acquired by the Library. They cover respectively seventeen and nineteen folio pages, and are printed in large gothic type.

An Act to Incourage the Trade to Newfoundland, published in London in 1699, is of special historic interest. For the status of Newfoundland differed from that of the New England or other plantations in that its whole life was of, for, and by fishing — notably cod fishing. As Professor Ralph G. Lounsbury explains in his *British Fishery at Newfoundland 1634–1763,* two conflicting interests struggled to impose their policies: on the one hand, the "adventurers" from Western England, who stressed the return of their fishermen to British home ports and insisted on their rights to facilities for the salting, drying, and storing of fish against the claims of native inhabitants, and, on the other, the settlers and planters in Newfoundland, who had the support of the London merchants. A charter from Charles I known as the "first Western Charter" of 1634 which was generally favorable to the West Coast interests, was reissued in 1661 by Charles II, and again, with eighteen additions, in 1671. The war with France, competition from "by-boatmen" or independent fishermen who used native labor, and emigration of seamen to New England necessitated new regulations — this time not by royal charter, but by an act of Parliament.

The overseas fisheries were considered excellent training-schools for seamen who could be impressed into the Navy. This accounts for the provision in the Act: "That every Master of a By-Boat . . . shall carry with him at least Two Fresh Men in six (viz.) one Man that hath made no more than one Voyage, and one Man who hath never been at Sea before . . . And be it further enacted . . . That every Master or Owner of any Fishing Ship, going to Newfoundland shall have in his Ships Company every Fifth Man a Green-Man."

The other pamphlet is *An Act for Preventing Frauds, and regulating Abuses in the Plantation Trade,* printed in London in 1696. Confirming acts passed in the reign of Charles II, it requires that merchandise be imported and exported only in ships built in England, Ireland or the plantations; that officers for the inspection of plantation trade shall be empowered to search ships; and particularly it forbids the discharge of cargo directly in ports of Scotland or Ireland without first landing in England, Wales or the town of Berwick upon Tweed.

M. M.

Retirement of Miss Cufflin

MISS M. Florence Cufflin, Branch Librarian of the Allston Branch, retired at the end of April after more than fifty-four years in the service of the Library.

She began in 1892 in the Lower Hall of the Boylston Street Building. When the Copley Square building was opened she worked in the Issue Department, becoming Inspector of the Stacks after a short while. A number of employees in the Central Library today testify warmly to the benefits of training under Miss Cufflin in the early days of their employment. Though she was considered strict, her enthusiasm for her work and her unfailing interest in her girls made her a popular supervisor.

After a brief period in the Catalogue Department in 1913, Miss Cufflin began her career in branch library work in 1914. Since then she has been one of the leaders among the branch librarians. Her experience in the Central Library has made her especially valuable when serving on committees to discuss inter-branch and branch and central library relationships. After three years at Codman Square Branch Library, she left to take charge of the busier branch in South Boston, where she spent the longest part of her time, from 1917 to 1937. At that date she

went to the Allston Branch Library, where she remained until her retirement.

In the years before the establishment of in-service training in classes, Miss Cufflin's branch was one of a few where new members of the staff were trained. Her knowledge of the branch library system has been of great value to the administrative offices with which she came in contact and her advice on branch matters has been sought by her colleagues.

A luncheon was held in her honor at the Myles Standish Hotel on May 3. Mrs. Ada A. Andelman, Supervisor of Work with Branches, acted as mistress of ceremonies at the after-luncheon speeches, when Mr. Lord, Miss Edith Guerrier, former Supervisor of Branch Libraries, Miss Bessie Doherty of the Branch Issue Department, and Miss Fanny Goldstein, Branch Librarian of the West End Branch Library, paid tribute to her valuable years of work in the Library.

Look at New England

THE newest volume in the *Look at America* series is devoted to New England. Intended as a pre-view for the traveller and a source of delight for the born New-Englander, the book begins with a preface by Mary Ellen Chase. "Every one of the six New England states, alike in so many aspects," Miss Chase writes, "preserves, nevertheless, its own proud and peculiar loyalties." The truth of her comment is borne out by the beautiful color plates which illustrate the introduction itself, as well as the hundreds of black-and-white photographs which make up the main text.

With almost absolute fidelity of color, the opening pages show a Maine lighthouse on a brilliant day, Vermont farm buildings red against the snow, Connecticut apple trees in bloom, and a covered bridge in New Hampshire in a warm autumn sun. The rest of the volume includes all the variety of New England atmosphere, from the Victorian magnificence of Newport's summer estates to lumber camps on the Penobscot. The section on Windsor, Connecticut, provides a nearly complete pictorial history of native architecture from 1620 to 1850 — the salt box and the Greek revival. Local industries — the maple sugar harvest, the fishing fleets, the pulpwood drives, and the huge potato fields — are shown in detail, and there are delightful shots of fishing, ski parties, game animals, and gatherings such as Tunbridge Fair. The quality of the purely scenic photographs in this series is already famous. H. McC.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various Branch Libraries. Fiction is listed in* Books Current *only.*

General Reference Books in Bates Hall

Essay and General Literature index. 1946. Wilson. 1947. 424 pp. **Gen. Ref. A13.E75**

[**Graham, Bessie.**] Literary prizes and their winners. Bowker. 1946. vii, 119 pp. **Gen. Ref. Desk PN171.P75G7**

Miller, William. The Dickens student and collector: a list of writings relating to Charles Dickens and his work. Harvard. 1946. 351 pp. **Gen. Ref. Z8230.M65**

Bibliography

Chamberlin, Willard Joseph. Entomological nomenclature and literature. [Ann Arbor, Mich.] 1946. xi, 135 pp. ***Z5856.C5 1946**
Second edition.

Landa, Louis A., and James Edward **Tobin.** Jonathan Swift, a list of critical studies published from 1895 to 1945 . . . to which is added, Remarks on some Swift manuscripts in the United States by Herbert Davis. New York, Cosmopolitan Science and Art Service Co. 1945. ***Z8856.L18**

McNamara, Katherine, and Caroline **Shillaber.** The Boston metropolitan district; its physical growth and governmental development, a bibliography. Cambridge, Bureau for Research in Municipal Government. ***Z1296.B7M25**
Reproduced from type-written copy.

Ragatz, Lowell Joseph. A bibliography for the study of European history, 1815 to 1939. Ann Arbor, Mich. [1946.] v–xiv, 272 pp. ***Z6204.R3**
Lithoprinted.

Biography

Hamilton, *Sir* Ian. Listening for the drums. London, Faber. [1945.] 280 pp. Illus. **DA88.1.H25A24 1945**
First published in 1944.
Military and other experiences in Egypt, India, Burma, etc., extending from 1873 to 1916. These memoirs include a chapter on Kipling and one on Winston Churchill.

Trent, Josiah Charles. Benjamin Waterhouse (1754–1846). [Lansing, Mich. 1946?] 357–364 pp. **R154.W28T7**
"Reprinted from Journal of the history of medicine and allied sciences, v. 1, no. 3."

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American cement directory, 1947. Boston, Bradley Pulverizer Co. 1947. 149 pp. ****TP876.A51**

Association of bank women. Year book. 1947. Los Angeles, Hutson. 1937. 83 pp. ****HG1507.A84**

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 7

Contents

	Page
W. H. MALLOCK: A NEGLECTED WIT *(with facsimile)* By Carl R. Woodring	243
THE BRITISH IN BOSTON *(continued from the June issue)*	257
ETCHINGS BY FREDERICK L. GRIGGS By Arthur W. Heintzelman	263
TEN BOOKS: SHORT REVIEWS	
Louis Hacker: *The Shaping of the American Tradition*	265
John Gunther: *Inside USA*	265
Emmet John Hughes: *Report from Spain*	266
Quincy Wright: *A Foreign Policy for the United States*	266
Edmond Taylor: *Richer by Asia*	266
William Beard: *Government and Liberty*	267
Josephus Daniels: *Shirt-Sleeve Diplomat*	267
Israel Epstein: *The Unfinished Revolution in China*	267
Vance Randolph: *Ozark Superstitions*	268
Nicolas Slonimsky: *Roads to Music*	268
LIBRARY NOTES	
Mr. Woodring	269
A Thesaurus of Scales	269
Advice on Autographs from William Cullen Bryant	269
LIST OF RECENTLY-ACQUIRED BOOKS	271

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More Books

The Bulletin of the Boston Public Library

SEPTEMBER, 1947

W. H. Mallock: A Neglected Wit

By CARL R. WOODRING

I

THE work of W. H. Mallock has been forgotten. This is unfortunate, for we need to hear again much that he said. His best books are not at all hard to read, but they are hard to get. The Boston Public Library is fortunate in having a complete set of his works from *The New Republic* in 1877 to *Memoirs of Life and Literature* in 1920.

Mallock's first reviewers found his dialogues "almost as coarse" as those written by his friend Ouida. More fundamentally, his critics in both Britain and the United States were irritated by his challenge to their scientific optimism. A writer in the *Atlantic Monthly* in 1878 was forced to deplore *The New Republic*'s "futile brilliancy, sad hollowness, and perverted power." A dozen years later, however, Norman Hapgood could eulogize Mallock as "the first and last" effective opponent of the scientific materialists. Why has he then — once the cleverest writer in England — fallen into complete neglect? Among the reasons are the general eclipse of Victorian literature in the first third of our century; the burial of his best work under forty years of economic theorizing; the limitation of his views as well as the unhappy fulfillment of many of his predictions; and, finally, the impatience of literary commentators with exponents of complacent conservatism.

William Hurrell Mallock was born near Torquay, Devonshire, a popular watering place, in 1849. He grew up little impressed by his uncles, Hurrell and James Anthony Froude. His father and his maternal grandfather, the Venerable Archdeacon Froude, had both been more energetic as squires than as clergymen. They provided his early years with four roofs: Cockington Court, Dartington Parsonage, Dartington Hall, and Denbury Manor. At fourteen, studying Pope at home, he wrote couplets in the eighteenth-century manner, in order to reform the tastes of readers corrupted by romanticism. He disliked his tutor, who leaned toward

Kingsley's Christian Socialism. Upon matriculation at Oxford, in 1870, he began immediately to share a mutual antipathy with Benjamin Jowett, the master of Balliol. In his second year, he won the Newdigate Prize for poetry which Arnold and John Addington Symonds had won. Jowett, little suspecting what lay ahead, introduced him to several authors, including Swinburne and Browning. The two poets were among those snapped at by young Mallock in 1872 in *Every Man his Own Poet,* a collection of squibs "by a Newdigate Prizeman."

Only a fair student, and upset by the liberalization of Oxford thought since his father's college days, Mallock left Balliol without a degree in 1873. Social engagements during the next four years left him a few hours each morning to work leisurely on his best book, which he had begun at Oxford. *The New Republic* was published anonymously at the beginning of 1877. By Easter, Mallock was discovered and lionized as the author of this conversational novel parodying and satirizing contemporary intellectual leaders. Jowett and the Broad Churchmen, Huxley and the scientists, were impaled with Arnold, Pater, and Ruskin. The next year he struck again at the proponents of "exact thought" with a blunter weapon, *The New Paul and Virginia; or, Positivism on an Island.* Henry James, writing to a friend, agreed with those who characterized Mallock as impudent. Immediately, however, *Is Life Worth Living?,* an essay pleading for a revival of Christian faith, demanded and received serious attention in England, France, the United States, and elsewhere. His next novel, *A Romance of the Nineteenth Century,* 1881, was a specific illustration that loss of religious belief leads to seduction and murder.

Through conversation during visits in the Highlands, Mallock became aware of the social unrest which threatened the British aristocracy. From statistical information issued by the Board of Trade and the Registrars General, he made large graphs which swung about him on lecture platforms as he defended landholders in England and Scotland. From this time forward his novels contained a fusion of social and religious theories. Most of his non-fictional books attacked Socialist theses. From this time to his death, he attempted to refute Henry George, Karl Marx, William Hyndman, John Bright, Joseph Chamberlain, the Fabians, and all challengers of the landed aristocracy. In 1884 he stood tentatively for Parliament from a Highland borough, but stepped aside in favor of a native candidate. It was perhaps his statistical studies, rather than other social interests, which directed him toward gambling. During the next few months he lost a friend's money by working a promising but only temporarily successful system at Monte Carlo.

Mallock's later life seems to fit nicely within the decay-of-vigor formula which Lytton Strachey has provided for lives of the nineteenth century. He has considered diplomacy and Parliament as careers; he has

philandered. He is a dilettante, a member of the Bachelor's Club. As a house guest in London and elsewhere in manor, castle, and chateau, he spends his mornings assiduously writing essays and novels in defense of orthodoxy and landowners. In his novels of purpose, with unsewn plots and obtruding coincidences, he described the fashionable society which consumed his afternoons and evenings. *The Old Order Changes,* 1886, included untimely caricatures of Bright and Chamberlain just when they were on their way to power. Although his clarity of style and trenchancy of wit and epigram continued in the rest of his nine novels, his humor declined. Readers fell away. In 1904, with *The Veil of the Temple,* he returned to the symposium form of *The New Republic.* His sobriety too nearly approached dullness. With *An Immortal Soul,* 1908, his novel-writing ceased.

In 1903, in *Religion as a Credible Doctrine,* he recommended three stand-or-fall beliefs to religious bodies: personal immortality, freedom of the individual will, and divine revelation. His clerical allies, too cautious to be willingly represented by a doctrine so definite and restrictive, deserted him. The Conservative Party stayed with him. In 1907 he lectured, by invitation of the Civic Federation of New York, at five American universities, among them Harvard. The audience at Philadelphia gained his respect by applauding. In these years, he was a joint founder, with Claude Lowther, of the Anti-Socialist Union, and with Herbert Jessel, of the School of Anti-Socialistic Economics. The Parliamentary reports on uneven distribution of wealth, issued in 1909, provided official contradiction of half Mallock's life preaching.

Even more vigorously than in early years, he combined his articles into books, and broke his books into articles. His friends died; his patrimony vanished. Although more knowledge about Mallock's personal life might change one's view, it is more likely that he lost his fortune at Monte Carlo than that he gave it away. In 1915 he was awarded a Civil List pension of one hundred and fifty pounds "in consideration of his distinguished literary work and of his straitened circumstances." A septuagenarian, he issued in 1920 his *Memoirs of Life and Literature,* more entertaining than any of his last seven novels. He appears here vain to the degree of numbness, but probably his decline in vigor, wealth, and influence was to blame. He died in Somerset in 1923 — satirist, novelist, social philosopher, poet, and translator of Lucretius. He may or may not have had a deathbed conversion, long delayed, to Catholicism.

II

MALLOCK first reached a wide public as winner of the Newdigate Prize in 1871. The prescribed subject was the Suez Canal, a French project in which England was beginning to admit interest. Mallock took

up at once his lasting theme. The poem, concerned with the long separation of the Red Sea and the Mediterranean, closes:

> Since then
> The sundered twain have met and mixed again;
> Yea, they have kissed and met. But when will ye,
> Ye warring spirits of the bond and free?
> What power or knowledge is there, to unite
> The never-mingled seas of faith and sight?

Shall we, he asks, stand on "either desolate shore" until "all faiths fail, and knowledge fades away?"

Every Man his Own Poet went through eleven editions in the United States between 1878 and 1885, and was still being reprinted in 1912. Although his strokes were at least fresh, the anonymous author would seem to be a thwarted rather than a budding parodist. He jabs at the "priggishness" of Tennyson's Arthurian idyls, which were then being issued; he assaults both D. G. Rossetti and Robert Buchanan just when they are beginning to attack each other; he mocks Kingsley. Swinburne is a "blaspheming patriot"; Browning is accountable for his "coarseness" and "unintelligibility." The recipe for writing a poem in Arnold's manner, Mallock's favorite target, begins: "Take one soulful of involuntary unbelief, which has been previously well flavoured with self-satisfied despair."

Arnold is the only one of these poets to enter the thoughtful company gathered in *The New Republic.* In his *Memoirs,* Mallock cited as his models Plato's dialogues, the *Satyricon,* and Peacock's "so-called novels." It was Peacock who contributed most. Mallock's skill in parody is the most important ingredient in making the work a better novel than Peacock's *Headlong Hall* and *Nightmare Abbey.* His book is basically a colloquy in which intellectual leaders of the time, under aliases but not disguised, are allowed to carry their religious and social ideas along paths of subtle logic to absurd extremes.

The characters, it is true, discuss an ideal state, but Mallock included Plato's dialogues among his models because *The New Republic* is directed mainly against Jowett, whose translation of Plato first appeared in 1871. Mallock is too busy ridiculing the Greek scholar's liberal theology and the style of his sermons to tarry with the dialectic of the *Republic,* as Beerbohm was to tarry in *Zuleika Dobson;* but "Dr. Jenkinson" is unmistakably Jowett. (It was Dr. Jenkyns, master of Balliol from 1819 to 1854, who had been responsible for Jowett's first appointment at the college.) In the midst of his sermon, spoken from a stage decorated with nudes, Muses, fauns, and bacchantes, Dr. Jenkinson pronounces in a soft ethereal voice:

> Seeing, then, that this is the state of the case, we should surely learn hence-

W. H. Mallock, from the December 1882 issue of the London "Vanity Fair"

> forth not to identify Christianity with anything that science can assail, or even question. Let us say rather that nothing is or can be essential to the religion of Christ which, when once stated, can be denied without absurdity.

Walter Pater, portrayed as "Mr. Rose," was sorely wounded. Desiring to work quietly, certainly without the notoriety which Mallock and the aesthetes were to bring him, Pater had apparently not perceived that his books were written in a more intimate tone than he cared to use in private conversation:

> "I have good trust that the number of such men is on the increase — men I mean," said Mr. Rose, toying tenderly with an exquisite wine-glass of Salviati's, "who with a steady and set purpose follow art for the sake of art, beauty for the sake of beauty, love for the sake of love, life for the sake of life."

Lady Ambrose, the horrible example which Mallock set forth to show what liberal and positivistic thought could do to an everyday mind, remarks of the languorous Mr. Rose that "he always seems to talk of everybody as if they had no clothes on"; and Mr. Rose himself sighs over the "true and tender expression of the really Catholic spirit of modern aestheticism, which holds nothing common or unclean."

Arnold's "Dover Beach," which had provided Mallock with the simile closing *The Isthmus of Suez,* meets with no gratitude when it is hauntingly parodied in *The New Republic.* When Mr. Luke, the author of this melancholy poem, protests that "these are emotions scarcely worth describing," Storks, the character representing Huxley, mutters: "Certainly not." Arnold's influence on Pater is shown by Mallock as clearly as by T. S. Eliot later.

> "Culture," said Mr. Luke, "is the union of two things — fastidious taste and liberal sympathy. These can only be gained by wide reading guided by sweet reason. . . . It is true that culture sets aside the larger part of the New Testament as grotesque, barbarous, and immoral; but what remains, purged of its apparent meaning, it discerns to be a treasure beyond all price."

It is unwise to conclude from this sort of ridicule that Mallock did not understand the foundations of the positions which he attacked. His constant purpose was to show that the positions of his enemies did not stem logically from any foundation. Ruskin, the only writer whom Mallock met at Oxford and liked, is the least caricatured figure in the book. He, as Mr. Herbert — flushed with the good news that many hideous factories are closing — is allowed to preach the final lay-sermon denouncing all those who are tinged with scientific materialism or liberal theology ("Atheism"), and who yet speak complacently of their faith and virtue.

What lifts the book above parody is not the details of the elaborate house-party, in which Mallock reveled, but the interaction between the

characters. To call them by their real names, Jowett groans at the sight of "that illiberal apologist of superstition," Dr. Pusey. Again, Jowett assures Arnold that he cannot know Christianity until he has sufficiently compared it to the great religions of the East: "No religion," says this Anglican divine, "can be understood by its own light only." Ruskin becomes uneasy, and asks Jowett if his religion has a place for life after death:

> "Dear me! dear me!" said Dr. Jenkinson petulantly to himself. "These sort of questions ought never to be asked in that hard abrupt way. You can't answer them."

The "sentimental materialist" assures the company that he can answer them. The more anti-spiritual materialist fortunately refuses to consider such foolishness. Thus the torch is passed, singeing as it goes. Jowett called Ruskin's lay-sermon "very poor taste — very poor taste," but Lady Ambrose was, as always, more tolerant:

> "Now that, you know, I think is all very well in a sermon, but in a lecture, where things are supposed to be taken more or less literally, I think it is a little out of place."

Mallock intensely disliked the Broad Church, the industrialists, and the scientists; but, fundamentally, his defense of orthodoxy is a literary and logical exercise. *The New Republic* was written in a spirit of mockery. Its theme, beyond the bedeviling which the characters give each other, is that life is absurd. The title-page contains a quotation to this effect from the Greek Anthology. The nominal hero is Otho Laurence, a typical Mallockian sceptic; the most original contributions to the party are flights of wit written by his cynical uncle. One of these, concluding that the middle class "will soon have made vice as vulgar as they long ago made virtue," demonstrates that Christianity, before science destroyed it, provided the *sauce piquante* of life, that is to say, provided puppets for wit and humor to knock down. (Oscar Wilde got more than his protagonists from Mallock.) When old Laurence died, he requested that the burial area for him and his mistress be never tended, with the explanation that "I do not choose, as Christians do, to rest forever under a lie."

An even more striking paradox is the dedication of the book to "Violet Fane," the pseudonym of one of Mallock's closest friends — both at the time of the dedication, when she was Mrs. Singleton, and later when she became Lady Currie. Yet she reappears within the novel, and would seem to be abusively caricatured as Mrs. Sinclair, who is the author of better poems than any of Violet Fane's many efforts, but acts in a manner below Victorian standards of decency. The coquette who flirts with other guests at a house party has become, in today's fiction, a nymphomaniac; but a coquette who flirts in a single week-end with

Benjamin Jowett, Matthew Arnold, and mustachioed Walter Pater, in the presence of twelve other Victorians, is still capable of raising eyebrows.

III

LEST the advocates of the new science feel that they had got off lightly in *The New Republic,* Mallock returned immediately with *The New Paul and Virginia; or, Positivism on an Island,* in which "positivism" includes not only Frederic Harrison, Harriet Martineau, and other Comtists, but all proponents of "exact thought," particularly Huxley, John Tyndall, and Kingdon Clifford. The story opens aboard the *Australasia,* at sea. Just when Professor Paul Darnley is preaching a lay-sermon to the passengers on the ever brighter future of civilization, in which men will have "unspeakably significant happiness," and on the value of conforming to natural law, the ship conforms to natural law and sinks. In this way, throughout the brief farce, Mallock places the published words of his victims in the most absurd contexts he can fashion. Debts to *Candide* and *Rasselas* are apparent.

Among the few survivors of the *Australasia* is a curate converted to scientific thought because he was almost drowned by his "robes of superstition." When he attempts to kiss Virginia, who is more or less committed to Paul, Paul assures him that he cannot wish to do that which is manifestly immoral, because Professor Huxley has said that morality is strong enough to hold its own. The enlightened curate nevertheless desists only because Paul is larger and makes him fear the consequences of natural law.

The logic upon which this scene is based formed the basis also for the advance against "positivists" in *Is Life Worth Living?.* Accepting the Benthamite dictum that the social happiness of all is merely the accumulative personal happiness of each, and believing very much in original sin, Mallock concludes that, in order to make virtue attractive to those who would never seek it for itself, a dogma is necessary, especially for the masses — preferably a dogma which promises rewards and severe punishments. In the Protestant churches men cry, "What shall we do to be saved?" Their clergymen murmur back, "Alas! what shall you do?" Affairs are different in the Catholic Church. She holds herself infallible, Mallock explains, through her link with divinity:

> But she knows too that this divinity is at present protected by its vagueness; nor is she likely to expose it more openly to its enemies, till some plan of defence has been devised for it. . . . She may then consider what views of the Bible are historically tenable, and what not; and may faithfully shape her teaching by the learning of this world.

Churchmen — even Anglicans — feeling that Mallock had delivered them

from the necessity of answering materialists, accepted his aid. He was unorthodox, but he was modernizing the arguments which Bishop Butler had successfully urged against the Deists.

The Positivists answered, but Mallock kept the issue alive for several years. In *A Romance of the Nineteenth Century,* employing a negative appeal to the religious emotions, he showed the tragic results of loss of faith, leading in the woman to loss of chastity and in the man to loss of the power of love by which he could save her. Helped by his opponents to a clearer statement of his position, Mallock presented his most important warning to modern man in *Atheism and the Value of Life,* 1884. Positivism, he there states, can only make virtue a quality to be desired in other people. Yet positivistic theorists agree that each man must receive pleasure from his own altruistic acts. Theists insist that this pleasure in altruism can result only from conformity with the will of God. It therefore equals virtue, or holiness, of which science is robbing man.

The most elaborate edition of Mallock's highly derivative *Poems* appeared in 1880. Together with the novels, his verse suggests that his bachelorhood, like his religion, was founded on a double standard. The early religious poems contain the same sense of spiritual guilt that the heroes of the novels express. His parodies, as might be expected, are the best of all. Saintsbury liked the line in which Swinburne, as the burlesqued author, is embracing Freedom: "Doing to her divers and disgusting things." Mallock's most skillful verse is contained in two metrical translations of Lucretius. The second (and better known) employs FitzGerald's Rubáiyát stanza. This poem, entitled *Lucretius on Life and Death,* provides an eminently readable version of passages in *De Rerum Natura* bearing upon evolution, religion, and mortality. "In writing this poem," Mallock later confessed, "I experienced the full sensation of having become a convert to the Lucretian gospel myself, against which throughout my life it had been my dominant impulse to protest."

When *Property and Progress* appeared in 1884, primarily as a refutation of Henry George's *Progress and Poverty,* Mallock's reviewers told him that he had not distinguished his opponents from his friends; that, while attempting to defend landholders, he had answered William Hyndman and the Democratic Association, who opposed only capitalists. Mallock did not fully understand. In *The Old Order Changes,* two years later, his caricature of Joseph Chamberlain, the Conservative, is more stinging than his caricature of Hyndman, the Socialist. (He makes them sons of the same father.) Further indicating his bewilderment, his hero and heroine accept socialistic charges against industrialists and capitalists, and have "visions of great works to be done among the toiling masses." This novel was intended to challenge comparison with Disraeli's *Sybil.* It resembles, in its dreamy fascination with revolutionary rumblings,

James's *The Princess Casamassima,* also published in 1886. Mallock never again supported movements against privileged groups, like the manufacturers, with which he and the landed aristocrats had no sympathy. He argued thereafter that landlords held little of the nation's wealth. His opponents replied that if landlords held as small a share of the wealth as he said they did, then their share in political and cultural privilege was doubly disproportionate.

Mallock did not worry until he saw Bernard Shaw's attack, "Socialism and Superior Brains," in the *Fortnightly Review* of April 1894. Shaw did not actually bear down on him until 1909. Mallock had written a letter to the London *Times* advancing his favorite thesis that the rich are rich because they are able. Shaw retorted that "the interest on railway stock in this country is paid mostly to people who could not invent a wheelbarrow, much less a locomotive." To insist, he continued, that those who invest their ability in enterprises should keep all the profit made possible by that investment indicates a difference, not between the Socialist and the Anti-Socialist, but "between the gentleman and the cad."

The climate of religious opinion was changing, too. The Vatican decrees of 1871 had jolted the Oxford students' attitude toward Jowett, Maurice, and other Broad Churchmen. The Catholic declaration of infallibility seemed wiser than the Anglican method of selling the church to Huxley. Mallock had been only one of many to move away from intellectualism toward faith. During his Oxford years Thomas H. Green, the most eminent Hegelian in England, had gathered many disciples for German idealism. But Mallock went along his own path, far from the mysticism of Joseph H. Shorthouse's novel, *John Inglesant,* and clung to it long after the general movement had died. Mrs. Ward's attack on Broad Churchmen in *Robert Elsmere,* 1888, had been ideally timed, but Mallock was now living in an age indifferent to his pleas.

The people on the wrong side were no longer suitable for parody. In *The Veil of the Temple,* 1904, his chief contribution was his analysis of fallacies in various popular opinions, particularly of the "attitudinarians, latitudinarians, and platitudinarians" of the Anglican Church. Frederic Harrison, Trade Unionist and Positivist, still irritated him, but the only portrait in the novel was that of Herbert Spencer, with whom he had been bickering for twenty-five years. Spencer, as Cosmo Brock, clouds the room with ponderosity as he explains that the Unknowable exists, but that it is dissociated from human life, except for a vague quality of uplift. Brock, too, would seem dissociated from human life if it were not that he steals repeated glances at his fair young companion. When the two have gone, the house guests agree that religion adopted only "so long as we resolutely refuse to associate it with an assent to any moral or theological propositions" is incapable of providing an acceptable code of human action.

IV

IN his standing account for *Who's Who,* Mallock explained that his books were all written to prove that science alone is unable to establish satisfactory values for human life, and that socialist claims were inaccurate and untrue. His general thesis against the Socialists is that wealth cannot be accumulated without the services of those who possess extraordinary ability, and that when these few are deprived of their wealth, they will not employ their ability at all. This contention, perennially alive, is frequently discussed over the radio today.

Mallock could reason, and expound, clearly from one point to another. As his conclusions were predetermined, his primary contribution was the exposure of logical fallacies in the arguments of opponents. Although he thought of literature as a form of action, he resembled Matthew Arnold in providing solutions to social problems which did not commit him to positive action. His endorsement of the Catholic Church was a warning to the liberalizing Anglican Church that they were not providing the services of religion.

Despite his forty years as self-appointed champion of orthodoxy, Mallock was riddled with skepticism. He admitted evolution by natural selection and, in general, the mechanistic-materialistic premises of Kingdon Clifford. He complained early that "there is no boy now, but can throw stones at the windows which Bishop Colenso has broken," but he had no sympathy with the churchmen who tried to deny that the windows were out. Social evolution he rejected. He agreed with Tennyson in his attitude toward the "red fool-fury of the Seine" and toward "Nature red in tooth and claw"; but he could not believe with Meredith that "Change is on the wing to bud." His opinion of man was low. Accepting the hypotheses of contemporary science himself, he did not believe that civilization could afford to accept them. In his contentions with Huxley, Clifford, and Tyndall he did not deny their truth; he denied the sacredness of truth.

Mallock's published views drifted more and more toward the premises of science as a solution to what was called his balance between Catholicism and Atheism. This represented not so much an evolution of thought as a gradual turning over of all the cards which he had been holding from the beginning. His one unbending insistence was that supernatural religion is implicit in all civilized life. No faith, no civilization. His lack of confidence in Western morality led him to anticipate, and even to influence, the collapse of belief in material progress. What he did believe in was Fashion and that kind of Society which gathered and conversed on large estates. In *A Romance of the Nineteenth Century,* Lord Surbiton, one of Mallock's best characters, explains what he means by the word:

> . . . it is only in the world, or in what we call society, that intercourse with

> our fellows is really a completed fine art. It there *is* what elsewhere it only tends to be. Men who profess to think gravely, or to have grave ends, speak of society as the type of what is vain and frivolous. Perhaps they are right — who knows? Yet society is the logical end of the whole of this world's civilization; and of all the follies that I ever set any store by, fashion is the one I could still find most to say for. Fashion . . . is the daintiest form of fame, and sometimes of power also; and were it only as wide and lasting as it is delicate, it would unite in itself the objects of all human ambitions.

Troubles with Russia, in the Sudan, and again with the Boers — none of these concerned Mallock except when Socialists mentioned them in relation to the nation's economy. In 1918 he published a book with the significant title, *Capital, War, and Wages.* After a trip to Cyprus in search of a valuable green marble, he remembered with most delight the peasantry which lived in squalor without having been forced to it by rich plunderers. His first impressions of America were that the oysters were excellent, customs officials were incorruptible, Long Island shrubbery was untrimmed, and few diamonds sparkled in the boxes at the Metropolitan Opera; his final comment was that society in the Eastern States had been able to treat him in the manner to which he was accustomed.

V

IN the novels of his middle period, love between man and woman was closely allied with religion; successful love was possible only for those couples who united themselves with the "guiding cosmic Force." His heroines, more varied than his heroes, are usually seductive, witty, intuitive, and artistic. They do not illustrate the unfortunate tendencies of modern life any more often than the men. To woman's moral and intellectual force Mallock was respectful. When he burlesqued feminism in *The Individualist,* he explained that he was merely once more exposing misplaced religious zeal. His conservatism was so ingrained that he was pained by any change in the social structure.

Mallock's heroes are combinations of what Mallock was and what he wished to be. They are of good family and of entrenched position in society. They are sophisticated, skeptical, and gifted. They are about to enter the Catholic Church. In the early novels, they are about to enter Parliament or the diplomatic service; in the later ones, they either have recently become members of Parliament, or have decided that they can best assume leadership by writing statistical volumes. Mallock envied Disraeli. Happy the man, his heroes say, who can serve both literature and politics. These young men pour out the anguish of their sinfulness in the manner, and often in the words, of St. Augustine. The elements of wit and disillusion in the early novels gradually diminished, owing in

part to Mallock's belief that he entered a worthy sphere of action in 1882 when he began his attacks on Socialists, and in part to the distaste he acquired for his own type when it was taken up by Wilde and other aesthetes. Mallock always considered himself, at least in temperament, an "instinctive poet." Quite likely he made a deliberate choice of literature, which he described as action and "speech made permanent," rather than of politics.

Few prose parodists have rivaled Mallock. In religion, he was a rationalist at war with reason. A writer rather than a thinker, he was more attracted to logic than to ideas. This prevented his contribution from being any more constructive than the razing of hazardous towers. He could not defend spirituality with the lucid integrity of a Whitehead, but the intelligence of his diagnosis is now obvious. The values broadly recognized in civilization today are precious few. *The New Republic* can always say something provocative to readers of Arnold, Pater, and Huxley.

The British in Boston

General Gage's Orderly Book, December 1774–June 1775

(*Continued from the June issue.*)

Head Quarters, Boston, Tuesday, 23d May 1775.

The Surgeons of the Different Corps, to give in Returns immediately to the Purveyor of the Hospital, of the Number of Men, by Name in their Respective Hospitals.

Mr Burton Merchant in Boston, having suffered greatly by the late fire, offers a Reward of one Dollar, to any Soldier, Wife or others, who will inform where any of his goods, sav'd from the Flames may be found, and promises to give such further Reward on the Discovery of any part of his Effects, As the Officer Commanding the Regt (to which the Informant if a follower of the Army belongs) shall think just & Reasonable.

The following Recruiting Partys & Recruits arrived in the Royal Charlotte to join their Corps immediately. Their Respective Commanding Officers will send for them. Viz —

	Serjt	C	Dr	P	Rts	Dism
4th Regt	..	1	1	1	11	..
43d	..	1	..	1	5	..
52d	..	..	..	..	..	1
59th	3	3	2	2	24	..
60th	..	..	..	..	..	1

Head Quarters, Boston, Wednesday, 24th May 1775.

The working Party as usual.

A Guard of 1 Serjt 1 Corpl & 12 Private to Mount this Afternoon at Brindleys Distillery.

The Recruits of the 14th Regt formed into two Companys, with their proper officers, will go down to Castle William, where they will fit their Cloathing & make themselves ready for Service, as soon as Possible.

As fast as Recruits Arrive they are to be taken on shore by the Regts they belong to, to be Cloathed & Arm'd, & made fit for Service, without any delay.

After Orders, 6 O'Clock.

A working part of 1 Serjt 1 Corpl & 20 Private to Parade tomorrow morning at 7 O'Clock and to march to the Long Wharf, where they will Receive orders from Captain Delancy of the 17th Regt of Light Dragoons.

A Detachment of 1 Capt, 2 Subs, 3 Serjts 3 Corpls 2 Drums & 50 Private to Parade immediately, this Detachment will take one Days Provision with them, & March from their Respective Encampments or Barracks to the Long Wharf where they will Assemble. The Officer Commanding will obey such orders as he shall receive from Major Sherriff Depy Qr Mr Genl.

A Detachment of 1 Capt, 2 Subs, 3 Serj^{ts} 3 Corp^{ls} 2 Drum^{rs} & 50 Private with two Days Provisions to Parade tomorrow at 4 O'Clock on the Long Wharf. The Officer Commanding the Detachment will also receive his orders from the Dep^{y} Q^{r} M^{r} General.

Head Quarters, Boston, Thursday, 25th May 1775.

The working party at the Manufacturing House as usual.

The Field Officers, Captains & Subalterns who want Tents, to give in their Names to the D^{y} Q^{r} M^{r} Gen^{l} The Officers who have Rec^{d} Horsemens Tents to Deliver them in.

After Orders, 6 O'Clock.

The Royal Reg^{t} of Artillery to encamp to Morrow morning at 8 O'Clock.

The Guard on Beacon Hill to be Augmented to 36 Private, that at Hotches Wharf to 20 Private & the Guard at the Wood Yard to 12 Private till further orders.

Head Quarters, Boston, Friday, 26th May 1775.

The working party as usual.

A Guard of 1 Serj^{t} 1 Corp^{l} & 18 Private to mount this afternoon at the Artillery Park.

The Q^{r} Guard of the 23^{d} or Royal Welsh Fuzileers to furnish three Centinells at the South Battery as soon as the Royal Artillery call for them.

After Orders, 27th May 1775, 6 O'Clock.

The Centinells over the fire Engines to let the Inhabitants take them away without further orders in case of fire, if any Troops should be ordered out, to Assist in the Extinguishing Fires, No Officer to Interfer in the Direction of the Engins, which is to be left entirely to the Management of the fire wards, and Officers will take their advice in the direction of the Soldiers for supplying of Water.

In time of Fire the Guards & Centinells not to empade the Inhabitants giving the Alarm of Fire in the Streets & going to the Place of fire to extinguish it.

The Troops are Acquainted that the Recruits of the 14th Reg^{t} will at Intervals Practice firing of Small Arms at Castle W^{m}.

Head Quarters, Boston, Sunday, 28th May 1775.

The working Party as usual, at the Manufacturing House.

When Picquetts or other Detachments are ordered out either by Day or Night, it is to be done with order & Regularity & without Noise.

Head Quarters, Boston, Monday, the 29th May 1775.

The working Party at the General Hospital (formerly call'd the Manufacturing House) as usual.

A working Party of 1 Serj^{t} 1 Corp^{l} and 20 Private to Parade to Morrow Morning at 8 O'Clock, at the D^{y} Q^{r} M^{r} Gen^{ls} Office, where the Serj^{t} will Receive his orders.

The Troops to be Acquainted that the Battalions of Marines will fire Ball to Morrow morning at 6 O'Clock, at the Barracks lately occupyed by the R .W. Fuzileers.

Any Women who may be wanted as Nurses at the Hospital, or to do any other business for the Service of the Garrison, and shall refuse to do it will immediately be Struck off the provision list.

When Reg^{ts} are Encamp'd no Officers to lay out of Camp on any Account whatever.

The 5th 38th & 52^{d} Reg^{ts} & the incorporated Corps, to encamp to morrow morning as early as they can. The D^{y} Q^{r} M^{r} Gen^{l} will shew them their ground.

The Q^{r} Masters of the different Reg^{ts} who have Rec^{d} Tents for their Officers to give Receipts for them to the D^{y} Q^{r} M^{r} Gen^{l}.

Four Serj^{ts} 4 Corp^{ls} & 80 Private from the Different Corps to join & do Duty with the Royal Artillery till further orders.

It is expected the Commanding Off^{rs} of Corps will send well behaved Men & the most expert in the use of the Great Guns.

The Light Infantry Companys of all the Corps to Parade immediately under the shade of the Trees in the Common, where they will remain till they receive further orders.

Head Quarters, Boston, Tuesday, 30th May 1775.

A Discreet Active Woman from each Corps to be ordered to attend the sick of their Respective Corps in in [sic] the Gen^{l} Hospital, where they are to be sent to morrow morning at 6 O'Clock to prepare the Rooms for the Reception of the Sick.

The following Reg^{ts} will Receive two days fresh Beef tomorrow, between the hours of 6 & 12 in the Morning, at M^{r} Bryans Slaughter House near the Common Viz^{t} 5th, 10th, 18th, 38th, 47th, 59th & 65th.

On Thursday between the same hours, & at the same place the following Corps will also Receive two days fresh Beef Viz R. Artillery, 4th, 23^{d} 52^{d} 64th & two Batt^{ns} of Marines.

Those Corps that have not since Yesterday been Victualled with a weeks Salt Provisions, will receive only five Days allowance fom the Contractors & those who have already been Victualled for 7 Days with salt Species, will next week receive 2 days less from the Contractors, in lieu of the 2 days fresh which they are to Receive.

After Orders, 6 O'Clock.

As the Gen^{l} finds proper care is not taken of the Ammunition, He directs the Commanding Officers of Corps to order the Mens Cartridges to be examined every Day, and for every Cartridge missing not Accounted for, such Soldier to be charged a penny.

Head Quarters, Boston Wednesday 31st May 1775.

The Guard on Beacon Hill to be Reduced to

	S	S	C	D	P	
	1	1	3	1	18	
The Guard on Hatches Wharf	1	1	1	1	20	
The Guard on the Hospital Hill	..	1	1	..	15	till further orders

The 47th Regt to send a Centinell from their Rear Guard, to the Granary Opposite the Genl Hospital.

All the Troops now in Camp, or under orders to encamp, are to Deliver to the Barrack Master, all the Barrack Beding, Utensils, & Furniture, Pay for the Difficiencys & take up their Indents.

Two Regts Barracks will be Assign'd for the Accomodation of the Women & Children of the Army & a place will be Assigned as an Hospital for Convalescents all the other Barracks are to be clear'd Immediately and quitted by the Troops.

After Orders, 6 O'Clock.

When the Regts want to Practice their Recruits in firing at Marks, or in the Platoon Exercise, they will do it between the hours of 7 & 9 in the Morning.

Head Quarters, Boston, Thursday, 1st June 1775.

The working Party as usual.

Head Quarters, Boston, Friday, 2d June 1775.

The working party as usual.

The Sick &c in the Regimental Hospital to be sent to the Genl Hospital, tomorrow if the weather is good.

All the Cradles good & bad made for the Different Regts last Winter to be Delivered to the Purveyor of the Hospital, such as can be Spared to be sent there this Day & the remainder with the Men tomorrow.

It is again recommended to send a good Nurse from each Regt with the Men, such as are incumbred with Children, are by no Means proper for that Duty.

The Depy Qr Mr Genl will look out for proper Ground for the Grenadiers & Light Infantry to Encamp on, as vacancies will be made by this Means in the Encampments of Corps, the Regts are to close in order to make Room.

Any Persons brought into the Lines, who give intiligence, or are Suspected people, the Commanding Officer is not to Suffer them to be examined there, but to send them to Head Quarters with a Line explaining his reasons for so doing.

After Orders, 6 O'Clock.

The Qr Mrs of the Different Corps, to be at the Barrack Office, tomorrow morning at 11 O'Clock, in order to make a Division of 2 Barracks allotted for the Women of the Army.

Morning Orders, 1/2 after 9, 3d June 1775

The Grenadier & Light Infantry Comys to Encamp immediately, The Asst Dy Mr Genl will be on the Common to shew them their Ground.

Head Quarters, Boston, Saturday, 3d June 1775.

The Troops will Draw up two Deep on their Regimental Parades, as well

as on the Gen^{l} Parade, the Light Infantry when by themselves to be Accustomed to draw up in open order.

The Grenadier & Light Infantry Companies not to Encamp till Monday.

Head Quarters, Boston, Sunday, 4th June 1775.

The Working Party for the D^{y} Q^{r} M^{r} Gen^{l} to Consist of 1 Sub, 1 Serj^{t} 1 Corp^{l} 1 Drum^{r} & 30 Private, to Parade at 5 O'Clock tomorrow Morning at the Usual Place.

The working Party at the General Hospital as usual.

After Orders.

The Barracks of the 23^{d} Reg^{t} is allotted for the Women & Children of the 23^{d} 4th 5th 43^{d} & 59th Reg^{ts} The 38th Reg^{ts} Barracks for the 38th 10th 47th 52^{d} 18th & 65th & the two Batt^{ns} Marines The Q^{r} M^{rs} will make a proper Division of the Women According to their Numbers, & move them into the Barracks assigned them tomorrow.

As Hospitals are provided for the Sick, it is expected the Barracks are immediately clear'd, the Glass broke, mended, or paid for, & the Barracks delivered over to the Barrack Master, as Soon as Possible.

To Morrow will be kept as the Annivarsary of His Majestys Birth Day, The Artillery to fire a Royal Salute of One & Twenty Guns from the Lines & Artillery Park at twelve O'Clock, followed by three Volleys from the Picquets of the Army.

The Field Officer of the Day will March the Picquets to King Street, Draw them up in an Oblong Square, below the Town House, & will order them to fire, as soon as the Royal Artillery has done firing.

The Gen^{l} & Field Officers are expected to meet the Commander in Chief, to Morrow at Noon, to Drink the King's Health.

As Milk is not to be had, the Reg^{ts} that had Cows Distributed to them, are required to send what Milk they can Spare to the General Hospital. Four orderly Men to be sent to the Gen^{l} Hospital till further orders.

No Soldier to be sent to the Gen^{l} Hospital for triffling Complaints, Complaints [sic] but to be taken care of as usual by their own Surgeons.

The Grenadiers & Light Infantry to Encamp tomorrow morning.

Lieu^{t} Col^{l} Abercrombie is Appointed to the Command of the Grenadiers. L^{t} Cristie of the 38th Reg^{t} will Act as Adj^{t} to said Corps.

A Field Officer to be Appointed hereafter, to the Command of the Light Infantry, in the meantime the Eldest Capt, to take the Command. Capt Batt, late of the 18th Reg^{t} is appointed Adj^{t} to the Light Infantry.

Evening Orders, 8 O'Clock.

The Grenadiers & Light Infantry to Encamp tomorrow Morning at 9 O'Clock, The Adju^{ts} of these Corps to give in Returns of their Strength to the D^{y} Adj^{t} Gen^{l} at Eleven.

Morning Orders, 5th June, 1/2 After Ten.

Such of the Sick &c that cannot be properly be taken care of in Camp,

& are not Objects of a Gen^{l} Hospital, to be put into the Late Barracks of the 4th Reg^{t} & be attended by the Regimental Surgeons till further orders.

Head Quarters, Boston, Monday 5th June 1775.

The Reg^{ts} for the future will mount only a Picquet of 1 Sub, 1 Serj^{t} 1 Corp^{l} 1 Drum^{r} and 24 Private, except the Corps of Grenadiers & Light Infantry, who will mount the usual Picquet of 1 Capt, 2 Subs, 2 Serj^{ts} 2 Corp^{ls} 1 Drum^{r} & 40 Private.

Lt. Sutherland of the 38th Reg^{t} is Appointed to do the Duty of Q^{r} Master to the Corps of Grenadiers, & M^{r} England Volunteer, to the Light Infantry. The Reinforcement of 1 Sub Serj^{t} Corp^{l} Drum^{r} & 20 Private, sent from the 10th Reg^{t} to be Discontinued by that Corps, & 20 Men to be Added to the Reinforcement on the General Parade, which the Officer Commanding will leave at the Neck, as has been Practised.

The Guard at the Hay Magazine to be increas'd to 1 Serj^{t} 1 Corp^{l} & 12 Private, till further orders.

Head Quarters, Boston, Tuesday, 6th June 1775.

The working party as ordered Yesterday. His Majesty has been pleas'd to appoint Majors Gen^{l} Howe, Clinton & Burgoyne, Majors Gen^{l} on the Staff of North America. Colonel Carl Percy, Col^{l} James Robertson Colonel Pigot, Col^{l} Jones, & Col^{l} Prescott are Appointed Brig^{rs} Gen^{l} in North America.

Capt Sherwin of the 67th Reg^{t} as Aid de Camp to Major Gen^{l} Howe. Capt. Drummond of the Royal Reg^{t} of Artillery Aid de Camp to Major Gen^{l} Clinton, & Capt Gardiner of the 16th Dragoons, Aid de Camp to Major General Burgoyne, & are to be obeyed as such.

L^{t} Col^{l} Clerk of the 43^{d} Reg^{t} is appoint^{d} to the Command of the Corps of Light Infantry.

Major Butler of the 65^{t} is app^{d} Major to said Corps Major Smelt of the 47th is appointed to the Corps of Grenadiers.

The Reg^{ts} who Chuse to Cut their old Hatts after the manner the 4th have done, may do it, but are not to cut any of their New Hatts.

Notwithstanding the care that has been taken to Provide the Women with proper places to stay in, some of them have broke into houses & Buildings that were infected with the Small Pox, by which there is Danger of its Spreading thro' the Town, Particularly a place that was shut up at the North end on Account of that Disorder, during the Winter. The Gen^{l} therefore desires the Off^{rs} Commanding Corps to have the Strictest enquiery immediately made, to discover the Women Concern'd, whom he is detirmined to order on Board Ship & Send away.

Exhibitions in the Print Department

Etchings by Frederick L. Griggs

TO appreciate the full significance of Griggs's etchings, it is necessary to know something about the motives which stimulated his work. His prints are the results of extensive travel and research on the village churches, cathedrals, and ruined abbeys in England and Wales. Mr. Harold J. L. Wright said of him in *The Etched Work of F. L. Griggs,* in reference to his love and knowledge of these subjects:

> His memory was saturated to crystallisation point with the beauties of the Gothic, the Perpendicular, and the Early English styles, whilst for the Saxon and Norman also, he had ever an affectionate and appreciative regard. By the beauty and significance of all Gothic art he was specially stirred, recognising it as the truest expression of all that mediaeval England stood for — that England which, in his opinion, showed in many important ways the nearest approach to perfection which civilization has yet seen. Constant evidence of this appears in his etched work. His etchings are his monuments to that more gracious past, his laments for its passing, his expressions of his sympathy with the spirit that inspired its builders; and there seems every probability it is by them he will be longest remembered and his artistic achievement judged. They show the fine clear edge of his own character, as one of his friends has well said.

Although Griggs's subject matter was almost entirely architectural it was never marred by any degree of sameness, but rather created with each new undertaking a display of his seemingly limitless capacities for inventiveness. The titles of these prints would suggest that they were intended to appeal primarily to historians, but the connoisseur and collector have long since known that he definitely committed himself to the highest ideals in art. Griggs's work was well conceived beforehand and, one might say, built upon a ground plan. However, his reconstructions could never be classified as a series of views from any single area or locality, or any particular building or remains.

Griggs was both an enthusiast and a thorough craftsman, which is a rare combination, for the one is usually associated with spontaneous creative ability, while the other denotes the careful technician. His work is held in high esteem by his fellow etchers, for they find in his efforts fine composition and a beautiful sense of proportion. They admire his handling of surfaces and planes, which with their large simple masses and beautifully designed areas give full effect to light and volume. With a life so full of rich experiences and so much material ready for visual development the success of his plates can be well understood. It is obvious that he had no patience with mere cleverness either in life or art. He endeavored to apprehend the constructive force of both man and nature, and employ in his art those principles which he thought to be true; in fact, there is something of the dramatic in the great force and weight of his prints, in the lighting arrangements and handling of color value. Then there is the repose which is always an indication of excellence, also an in-

dependence so complete that each subject conveys its own message without relying upon any past reference or description.

A number of the prints chosen for this exhibition are recent acquisitions. Among them is "The Minster," of which Mr. Wright writes:

> Many of us will always think of it as "Griggs's Cathedral," and whenever we see it we shall regret afresh that his talents and imagination were never given their chance to design and build a stately edifice like this somewhere in England; for one cannot think of any designer who would have fulfilled such a commission more attractively, since, to Griggs, it would have been a commission after his own heart. Into "The Minster" he has introduced many of his favorite architectural styles; yet what a harmonious impressive whole the design forms, how firmly, spaciously, and nobly the buildings stand.

"Potters' Bow," one of Griggs's important plates, is an architectural creation of the artist's imagination, which gets its name from "bow," the old mason's name for arch or bridge. Griggs has been quoted as saying that he imagined a potters' guild could have provided funds for the building. Another important plate is "The Almonry," which contains some of his finest work technically, and is appreciated by connoisseurs and print collectors alike.

This exhibition also includes states of such well-known plates as: "The Ford" (artist's working proof), "The Cresset," "St. Mary's, Nottingham," "The Maypole," "Cross Hands," and "Chartres." The favorable reception of these plates during his lifetime, although he was a modest man, must have made him realize that success was his. He must have felt the impetus of growing accomplishment, and known himself to be the equal of any contemporary architectural etcher. His great wealth of ideas, many of which were yet untried, kept his eyes and hands straining toward other subjects that unfortunately were never recorded.

It is not difficult to understand that many of his plates took years of work before they were considered ready for publication. As long as the plate progressed the subject was carried further; if it was not improved, it was either abandoned or brought back to its most successful state. In a number of instances plates were cut down and given different titles. This is true of "The Pool" and "The Cresset." "The Pool," etched in 1915 and published under that name, was later taken up again in 1922, cut down at the ends, and reworked in the central portion of the composition. An improvement was effected by this afterthought, and was given to the art world under the title of "Linn Bridge." "The Cresset," 1915, which depicts a bridge and fortified gateway at an entrance to a walled town with a cresset on one of the angle-turrets of the gateway, was also cut down and reworked. This plate, after the changes, was published as "The Barbican." It would be interesting to note the development of the various states of other plates in the Albert H. Wiggin Collection, but students and visitors have the privilege of studying these rare impressions side by side on the walls of the gallery.

A review and note on Griggs's life was published in More Books on the occasion of his exhibition in October 1942.

ARTHUR W. HEINTZELMAN

Ten Books

The Shaping of the American Tradition. By Louis M. Hacker. Columbia Univ. Press. 1947. 2 vol. 1247 pp.

Among the many elements which have contributed to American civilization Professor Hacker distinguishes four dominant traditions: freedom of worship and freedom from church authority; freedom of enterprise; the principle of the weak state (as opposed to the strong government control from which many colonists were refugees); and the ideal of equality of social and economic opportunity. To show how our ideas and institutions have developed, he has gathered a wealth of contemporary documents, to which his own text serves as a series of introductions. Each of the eleven sections is sub-divided into four headings, "The American Mind," "The American Scene," "American Problems," and The United States and the World." The work could easily have been just another anthology; but the author's deep knowledge and freshness of approach have made it a stimulating selection, which throws light on well-known history by quoting the unfamiliar as well. Thus the pages on the settlement of America include not only John Smith's *Description of Virginia* but a matter-of-fact letter home from an Irish Quaker who came over in 1725 and found the new land "the best country for working folk and tradesmen of any in the world." Franklin's *Autobiography* is matched by Turgot's and Price's views on the Revolution. The Civil War period is represented by reports from travelers in the South as well as by Horace Greeley's famous letter to the President and Lincoln's reply. The last section, "The Third American Revolution," contains material as various as extracts from Gardner C. Means's *Industrial Prices,* Roosevelt's campaign address at the Commonwealth Club, Lilienthal's *TVA,* the Four Freedoms message, and Willkie's *One World.* Throughout, Professor Hacker inserts criticisms by distinguished foreigners from Adam Smith to André Siegfried, and he has chosen many documents especially to point up "the staples of American foreign policy" — for instance, the Monroe Doctrine and the Panama Canal. (*H. McC.*)

Inside USA. By John Gunther. Harper. 1947. 979 pp.

Having discussed Asia, Europe, and South America, Mr. Gunther now aims "to show this most fabulous and least known of countries, the United States of America, to itself." It is a tremendous undertaking, but he has succeeded as well as any one man is likely to succeed. Beginning with California, he traces his course north, east, and south through the forty-eight states, back to the youngest, Arizona. Only Washington, D. C., is reserved for another volume. Half guide, half political survey, the book analyzes with a journalist's skill the basic factors which distinguish one section from another. It highlights the eternal conflict over water in the south and west, the difficulties of transportation in New England, the tension between labor and management in industrial areas. Reporting conversations with hundreds of people in key positions, the author shows what the farmer, the miner, the cattle rancher, the manufacturer, or the stockbroker considers important. Though he has deliberately left a number of national figures for the Washington volume, his quick sketches of various prominent men — for instance, Senator Taft, Senator Saltonstall, Governor Dewey, and Mayor La Guardia — are incisive and really illuminating. Mr. Gunther is no easy optimist. He is amazed at the extravagant contradictions of a land in which, for all the talk of public health, 40 per cent of all draftees were rejected as physically unfit; for all the size of the national income, over 50 per cent of families have a monthly income of less than $122; and no resident of the national capital is allowed to vote. And he loses no opportunity to stress the appalling urgency of the negro situation, "the most controversially acute of all domestic problems in the United States." But he stresses also the enormous vitality of the country, and the "diversity within unity" which is its chief strength. (*H. McC.*)

Report from Spain. By Emmet John Hughes. Holt. 1947. 323 pp.

Mr. Hughes served as Press Attache at the American Embassy in Madrid from August 1942 to May 1946, and thus had an excellent opportunity to observe Spanish affairs from the first Allied plan to invade North Africa until the Tripartite Note suggesting Franco's "withdrawal" in March 1946. He has written an uncompromising indictment of the whole Falangist regime. Opening with a succinct history of the Falange and its relations — not always cordial — with General Franco, he goes on to discuss the attitude of the Church in Spain. Himself a Catholic, he can approach the question with understanding and yet make it clear how so many Spaniards can be "at once profoundly Catholic and acidly anticlerical." Another subject which he handles particularly well is the activity of the Falangist propaganda machine and the "security system" under which a man may be imprisoned and tortured in secret for days, merely for reading an official American press bulletin. At the beginning of 1946, Mr. Hughes estimated the number of political prisoners at a minimum of 225,000, not including labor battalions amounting to perhaps 10,000. Yet the power of the Falange is secondary to that of the Army, whose position today is unchallenged. It is a dreary picture of perpetual surveillance, poverty, and hopelessness; meanwhile, though the prestige of Communism grows daily, the forces of opposition (both right and left) are not sufficiently united to overthrow a government which is nevertheless feared and despised by most of the people, whatever their political creed. The only constructive policy for the Western democracies to follow, Mr. Hughes believes, is to invoke economic sanctions against Franco. This course he admits has its dangers, but the consequences of further delay would be worse. Spain must have a chance to work out her own form of democracy, no matter how difficult the process may be. (*H. McC.*)

A Foreign Policy for the United States. Edited by Quincy Wright. Univ. of Chicago. 1947. 405 pp.

This collection of lectures and discussions represents the views of fifteen scholars and specialists who led a forum held at the University of Chicago in July 1946. It takes up the United States's relations with the other Great Powers; the problems of the United Nations; policies toward the Near and the Far East; the position of Germany and Eastern Europe; and finally the Good Neighbor attitude toward Latin America. One preoccupation, however, overshadows all other interests: the Soviet Union and the avoidance of war. Professor William Fox points out the helplessness of any system of collective security against opposition by either of its two largest members; following Mr. Joseph Ballantine's exposition of the Far Eastern situation, the discussion brings out alarm because Communist areas in China have grown, while Kuomintang areas have shrunk; Professor Alex Dragnich interprets the position of Germany as a "crucial intermediate zone" between the Western democratic powers and the Communists; and finally, Mr. Alan Haden, speaking of the Balkan policy, states flatly that "the central problem of American policy now is avoidance of war with Russia." Professor John A. Wilson of the Oriental Institute, Chicago, offers a valuable analysis of the situation in Palestine, and recommends the reception into the United States of displaced refugees over and above immigration quotas. The final section deals with the expansion of world trade and employment; the cultural relations program; international communications; and freedom of the press. (*M. M.*)

Richer by Asia. By Edmond Taylor. Houghton Mifflin. 1947. 432 pp.

The author, having served nearly three years in the Southeast Asia Command, had exceptional opportunities for close observation of Orientals. His adventures, however, form merely the background to his record of how his own mind and soul became "richer by Asia" — how his eyes were opened to certain delusions common to both East and West, and to certain attributes of Eastern thought which the West would do well to understand and at times to adopt. The first delusion that struck him in India was "the sickness of being a Sahib," the master-race delusion of the British rulers who, having intimate

contact only with their bearer-valets, continually offended the dignity of Indians. Nevertheless, even at that time he hoped that "the doctrine of legitimate oppression that we call imperialism" was about to be cured. Mr. Taylor describes the Moslem-Hindu feud, till 1946 still supported by the British, as well as the Congress movement, which he considers a genuine cultural revolution influenced by Western ideas. The leaders of the Indian revolution, he thought, were in jail "precisely because they were anti-fascists." In the Buddhist religion he saw an affirmation of life, and in the animism of the Hindu religion a diffused compassion unattained by the West. Mr. Taylor recommends adding India to the world's Big Five and treating the peoples of Asia as equals. His Oriental experiences converted him to the conviction that contribution to the forging of "one world" is all that matters — is indeed the alternative to extinction of the human race. (*M. M.*)

Government and Liberty. By William Beard. Halcyon House. 1947. 362 pp.

THE underlying plan of the book is to explain the functions of government at the various levels and the operation of the system of checks and balances. After a brief historical introduction, the author discourses on the party system, then explains the local, the state, and the federal organization and administration, as well as the financial and industrial enterprises and judicial systems of these governmental units. In municipal affairs, Professor Beard notes that "the strong mayor type of executive is gaining in popularity." Similarly, he maintains that "the modern trend is in favor of concentrating in the hands of the Governor more authority." This strengthening of the gubernatorial power seems also a resistant to that of the national government. On the federal level the author's field is immense, and only some of the issues discussed are the rights of Congress, the function of Congressional committees, the Supreme Court's attitude toward New Deal legislation, the various administrative commissions, federal land holdings and conservation, and finally the conduct of foreign affairs. In a final section Mr. Beard points out the constitutional and legislative safeguards of civil liberty, and the problem of responsibility in government, a healthy sign of which is the 1946 legislation authorizing congressional review of its own agencies. (*M. M.*)

Shirt-Sleeve Diplomat. By Josephus Daniels. Univ. of North Carolina. 1947. 547 pp.

THIS fifth volume of Mr. Daniels's autobiography covers the nine years between 1933 and 1942, when he acted as United States Ambassador to Mexico. He started, many critics believed, with a handicap; for it was he who as Secretary of the Navy in 1914 had ordered the landing at Vera Cruz which resulted in the death of 126 Mexicans. Within a short time, however, his own evident sincerity and friendliness had conquered all resentment. It was the beginning of the New Deal in the United States, and of the Six-Year Plan in Mexico — a difficult period for both countries. Mr. Daniels had to cope with basic issues which had aroused bitter discord even before he arrived: water disputes on the Colorado and the Rio Grande, financial claims of all sorts, and the thorny religious situation. In 1938 the long-standing controversy over American oil fields in Mexico came to a climax with the Mexican decree expropriating all properties of American and British oil companies in the republic, and accusing the owners of a conspiracy against Mexico. The conflict lasted until 1941, and Ambassador Daniels was largely responsible for its peaceful settlement. His story is naturally a personal one, but so modest and reasonable that it shows why this particular "shirt-sleeve diplomat" was the right choice to demonstrate the Good Neighbor policy. (*H. McC.*)

The Unfinished Revolution in China. By Israel Epstein. Little, Brown. 1947. 442 pp.

MR. EPSTEIN has lived in China for twenty-eight years, and has worked for the New York *Times*, *Time*, and *Life*, and as news editor for the OWI in Chungking. In addition to his wide experience of urban and village China, his personal acquaintance with Gen. Stillwell and

other officials has given him a good view of American policy. He opens with a brief outline of American relations with China during the last century, which expands into a review of events since the death of Sun Yat-sen. His title, indeed, is taken from the key sentence in Sun's will, "The Revolution is not yet finished" — which, Mr. Epstein states, is as true today as in 1925. The conflict between the Chinese Communist-led forces and the Kuomintang under Chiang Kai-shek, suspended in 1935 for the sake of joint resistance to Japan, continued underground until civil war broke out openly in 1940. After the attack on Pearl Harbor, though China became a valued ally of Britain and the United States, the internal situation became increasingly desperate under the onslaught of famine and a feudal war economy for which the author explicitly blames Chiang Kai-shek and the Chungking government. Under this system the peasant in the Chungking-controlled area is still at the mercy of his landlord, whereas the Communist administration has been at pains to reduce excessive rents and taxes. Mr. Epstein praises Secretary Marshall's withdrawal of American mediation in China, but sees danger for the future in the continuation of less formal intervention on the part of American leaders. (*H. McC.*)

Ozark Superstitions. By Vance Randolph. Coumbia Univ. 1947. 339 pp.

The author, a leading authority on the Ozark people, has lived among them for twenty-five years. Having found them ashamed to answer direct questions about their beliefs and practices, he settled in the region, the hill country of Missouri and Arkansas, and gathered his material bit by bit. The Ozarks are nearly all of British stock; some speak of Indian inheritance but they have no Negro blood. Their forebears came from the Southern Appalachians in the early nineteenth century, and have stayed in isolation ever since. This fact, together with their poverty, explains their continued faith in strange notions. Indeed, until recently they were the "most deliberately unprogressive people in the United States." Mr. Randolph points out, however, that, in spite of their reliance on folklore, they are no simple hillbillies. Suspicious of modern scientific ways, they govern their behavior by conforming to a mesh of omens and auguries. The book includes hundreds of specimens of these traditions, arranged under subject headings such as Weather Signs, Mountain Medicine, Ghost Stories, Animals and Plants, Courtship and Marriage, Ozark Witchcraft, and so on. The charms and safeguards described are sometimes startling: in planting peach trees, old shoes should be buried near the roots; if a traveler passes geese, he will be well received, whereas hogs mean that he is unwelcome; small children will grow up hard-hearted if they sit on rocks; when a good man is dying, the feathers in his pillow will form themselves into a crown. The volume, besides being a valuable contribution to anthropology, is very readable. (*T. C.*)

The Road to Music. By Nicolas Slonimsky. Dodd, Mead. 1947. 178 pp.

To Mr. Slonimsky, learning the fundamentals of music is a joyous task. His present book brings together a series of articles for young people which appeared in the *Christian Science Monitor,* and covers a surprising number of subjects relating to the technique and to the history of music. The touch is light, humorous, and charmingly original, with verbal and diagrammatic illustrations to instruct and amuse both children and their elders. Mr. Slonimsky is ambitious for his pupils; before the first page is turned, he has composed an eight-bar composition entitled "The Cabbage Waltz," built on the letters CABGE with an "oom-pah-pah" bass. Notation, rhythm, the mysteries of harmony and counterpoint — all the major devices used in music — are then explained with gusto, although with simplicity. There are two or three chapters on musical form, and others on the different instruments used in an orchestra. Then, having surveyed the technique, the author appends a thimble-history of music in all its branches. In this exegesis it is edifying to observe how the simple and the profound unfold their secrets with equal clarity. (*H. E. J.*)

Library Notes

Mr. Woodring

MR. CARL R. WOODRING, the writer of "W. H. Mallock: A Neglected Wit," the leading article in the present issue of More Books, is working for his doctorate at Harvard. A graduate of the Rice Institute at Houston, Texas ('40), he served for four years in the Navy.

A Thesaurus of Scales

THE present-day composer finds at hand a wealth of resources unrecognized by his predecessors. Pushed back are barriers which would limit him to two or three scale patterns; tonality as well as the bar line is released from the narrow conventions sanctioned by long usage. A heightened skill is therefore requisite to assimilate and apply these musical materials.

In an effort to classify, arrange, and present new concepts of scale formations, Nicolas Slonimsky has compiled his *Thesaurus of Scales and Melodic Patterns,* a monumental work in the field. Much of the author's research was done in the Music Room of the Boston Public Library. The plan is simple: there are 1330 numbered, and hundreds of unnumbered, brief musical phrases in the form of piano scales and melodic studies. They are not all created by atonalists and "modernists," but often derive from folk-lore, from the Greek and ecclesiastical modes, and from exotic music the world over. In short, musicians have been living with them for years without recognizing their possibilities.

Obviously the musical scale has a new and broader meaning for Mr. Slonimsky. He terms a scale "a progression of tones changing its direction only at terminal points," that is, a progression proceeding uniformly in one direction until a terminal point is reached. This opens the way to inclusion of progressions, not hitherto considered as scales, which may contain only four notes or may run into a great many and cover several octaves. A melodic pattern "may be formed by any group of notes that has melodic plausibility." As for their number, there is no limit.

The breaking-up of conventional patterns sacred to the nineteenth century began earlier than is generally recognized, although the effect on sound has been more striking in works from Debussy to Schoenberg. Busoni found 113 different scales of seven notes; Glinka and Rimsky-Korsakov frequently used unconventional melodic progressions, and Wagner's melodic patterns struck the ear as very strange. Today the precise theories of Schoenberg, Berg, and the atonalists are by no means clear to the average musician, but the substance of their melodic processes is given in the *Thesaurus.*

These increased resources, now systematized, often necessitate new terminology. Such terms, logically derived from Greek and Latin names, may include "sesquiquadritone and sesquiquinquetone progressions," "autochordal harmonizations," and "palindromic canons"; but every contemporary composer will discover in them fresh ideas both essential and incidental to his craft. The *Thesaurus* will also stimulate the thought of musicians whose special field of interest is other than that of composition. Mr. Slonimsky has provided elementary harmonizations for the majority of scales, and has appended a series of chord formations. H. E. J.

Advice on Autographs from William Cullen Bryant

WILLIAM CULLEN BRYANT is remembered chiefly as the poet of "Thanatopsis"; fewer people know that he was a great editor who for half a century, from 1829 on to the end of his life, directed the policies of the New York *Evening Post.* He was also a scholar, devoted to literary leisure and travel. In 1843 he bought an old farmhouse on Long Island, where he collected a library of great variety; he made wide tours of the country and took several trips to Europe, publishing his experiences in *Letters of a Traveller* in 1850.

In spite of his known aversion to slavery, Bryant found himself welcomed in many Southern homes. At Savannah he was entertained by J. K. Tefft, an autograph collector, with whom he evidently had much in common. On his return to New York on June 27, 1843, he wrote the following letter to the Southerner:

My dear Sir,

I was diligent in looking up Professor Robinson on my return to New York that I might secure the autograph of Luther for you, but he had already disposed of it. It was a paper which contained the handwriting both of Luther and Melanchthon.

He said, however that he would look up for me the autographs of some eminent modern German scholars which he possesses and give them to me for you. I accepted his offer of course, and last evening I called in hopes of getting the autographs, but he was not in, and Mrs. Robinson told me that he had been too busy to look for them. I hope to have the pleasure of forwarding them to you hereafter.

Your son called upon us the other day in good health. He dines with us tomorrow.

My best regards to Mrs. Tefft. My wife desires to be kindly remembered to both of you. We often talk of the pleasant visit we made to Savannah, and of your many kindnesses

Yrs truly
W. C. Bryant

In 1873 Bryant, then seventy-nine years old, made another excursion in the South, this time to observe the progress of reconstruction after the Civil War. Again he made many friends; among them was the Reverend Dr. G. W. Porter of Wilmington, North Carolina, who had started a school for poor whites in his town. The doctor wanted to sell some autographs and documents and it is about these that Bryant wrote to him two years later from Cummington, Massachusetts. The letter, dated September 13, 1875, reads:

Dear Doctor Porter,

You must think me very uncivil for not having earlier replied to your letter. If you do, I agree with you very fully. At my time of life time passes so rapidly that when we begin to neglect a duty we often find to our astonishment that the time for performing it has passed away before we are aware.

That is not wholly the case in this instance. I shall make a point on getting back to the neighborhood of New York, which I left in July, to inquire what can be done in disposing of your autographs and documents, unless you inform me beforehand that you have found a purchaser. There is nothing which occurs to me at present favorable to your design, but there are doubtless persons who would like to possess the curiosities of which you speak. I have said nothing occurs to me — but I must correct myself in regard to that matter. I now recollect that soon after receiving your letter I made inquiries with the intent to write to you immediately, and the result of them was this — that it would be of no use to try to look up a private purchaser, but that the best way was to put them up at auction. This is the way they do in England, and I believe it has sometimes been done here.

I should have given you this information at the time and probably with more particularity than I now remember it, but something put it out of my head and a delay followed which I greatly regret. Trusting that you will forgive an old man's forgetfulness — and remember me kindly to Mrs. Porter. I will write to you again.

I am, dear sir . . .

Cummington was Bryant's birthplace and the summer home of his last years. In 1872 he presented a building and 6,000 volumes to the town. T. C.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various Branch Libraries. Fiction is listed in* Books Current *only.*

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"The object of this book is to present the problem of Burma, a brief outline of her people, her politics, her religion, and her history."—*P. 1.*

Le Clair, Robert Charles. Three American travellers in England: James Russell Lowell, Henry Adams, Henry James. Philadelphia. 1945. ix, 223 pp. PS159.G8L4

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"A selected bibliography of western national parks": pp. 259–264.

More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 8

Contents

	Page
A MUNIFICENT GIFT	283
THE PLAYS OF RICHARD BROME (*with facsimiles*) By Elizabeth Cook	285
FRENCH PRINTS, 1830–1930 By Arthur W. Heintzelman	302
REDEDICATION WEEK	304
TEN BOOKS: SHORT REVIEWS	
Walter Johnson: *William Allen White's America*	305
Hernane Tavares de Sá: *The Brazilians: People of Tomorrow*	305
Agnes Rogers and Frederick Lewis Allen: *I Remember Distinctly*	306
Robert E. Merriam: *Dark December*	306
David J. Dallin and Boris I. Nicolaevsky: *Forced Labor in Soviet Russia*	306
Aubrey F. G. Bell: *Cervantes*	307
Henry Seidel Canby: *American Memoir*	307
André Gide: *The Journals of André Gide*	308
Herbert Faulkner West: *The Mind on the Wing*	308
John Kieran: *Footnotes on Nature*	308
LIBRARY NOTES	
Dumas Fils Purchases Works of Art	309
A Puritan Challenge to Richard Hooker	309
Edifying Works by T. S. Arthur	310
LIST OF RECENTLY-ACQUIRED BOOKS	311

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The Bulletin of the Boston Public Library

OCTOBER, 1947

A Munificent Gift

THE Trustees of the Boston Public Library announce with great pleasure the establishment of THE JOHN DEFERRARI FOUNDATION as an irrevocable trust for the benefit of the Library. This has been established by Mr. John Deferrari of Boston, a lifelong resident and business man in the city of Boston, to perpetuate his ideals for the solid development of character and successful accomplishment in life on the part of young people, and particularly young men, of the City of Boston.

The Foundation has been set up with himself and the National Shawmut Bank of Boston as co-trustees during the donor's lifetime, and with the latter continuing as sole trustee following his decease.

At the present time the amount of the trust is well over $1,000,000. The provisions of the Foundation contemplate the accumulation of the income of the trust until the principal amount reaches the sum of $2,000,000. At that time the amount of $1,000,000 is to be paid to the Trustees of the Boston Public Library for the construction of an additional wing to the present Central Library building now in Copley Square or to a new Central Library building which may be constructed elsewhere, said addition or wing to be named "The John Deferrari Wing." Thereafter the remaining $1,000,000 is to be allowed to accumulate once again to the sum of $2,000,000. When that point has been reached, the Foundation is to pay the income of the principal amount quarterly to the Trustees of the Public Library, to be used in whatever manner the Trustees shall see fit for the purpose of carrying on the work of the Public Library. The arrangements of the Foundation further provide that if, when the principal amount of the Foundation has first reached the sum of $2,000,000, the Library is not then in need of an additional wing, the Trustees will instead establish in the then existing Central Library building a "John Deferrari Room."

The Trustees of the Public Library will commemorate in either "The John Deferrari Wing" or "The John Deferrari Room" the munifi-

cent gift of Mr. Deferrari with a portrait of the donor and a plaque setting forth the purpose of the Foundation.

Mr. Deferrari's gift will eventually bring to the Public Library a total gift in the sum of $3,000,000, of which the amount of $2,000,000 will be in the nature of a principal sum from which the income will be available without restriction for the general purposes of the Library. This will constitute one of the ranking gifts in the entire history of the Library.

Mr. Deferrari was born eighty-four years ago in the North End and attended school in Boston. As a young man he began in the fruit business, graduating from a fruit stand to a small fruit store. Subsequently he went into real estate and has continued in this activity up to the present time.

Mr. Deferrari has been an active user of the Boston Public Library from his early days. One of his stores was next to the old Boston Public Library when it was located on Boylston Street, near where the Colonial Theatre now stands. His few spare hours were put to good use in study and in enjoyment through the great opportunities offered by the Library. As time went on there developed in Mr. Deferrari's heart and mind a great respect for and devotion to the Boston Public Library and the great opportunities that it offers to young men, regardless of race, creed, or fortune. With the development of his business and his interests, he never forgot the Library, and continued his interest in it with its removal to its present central location in Copley Square.

The Trustees of the Public Library gratefully acknowledge this fine and far-reaching gift, of which Mr. Deferrari's own life well exemplifies the importance and value. As a gift it is aimed to inspire the young people of his native city to move from simple beginnings to wide and successful accomplishment by dint of application and by sturdy development of character.

To Mr. Deferrari the Trustees extend the deep gratitude of the Library and the citizens of Boston whom it serves.

The Plays of Richard Brome

By ELIZABETH COOK

I

THE dramatic historians of the seventeenth century recorded that Richard Brome was poor and that he was Ben Jonson's servant; nothing more was said about his life. A few episodes in his later career have been discovered recently, but even the dates of his birth and death are unknown and his character is hidden from conjecture. His plays are all that he has left.

Most of the dramatists who made their living by the theatre did not care about perpetuating their fame, and the players tried to stop them from publishing their work in prosperous years. As it is, five of Brome's plays are lost, and the plays which have survived appeared sporadically when the theatres were in difficulties or during the long silence of the Commonwealth. The most popular of his early plays, *The Northern Lasse*, was printed in 1632 during a visitation of the plague. *The Sparagus Garden* and *The Antipodes* came out in 1640, not long before the theatres were closed by order of Parliament. Twelve years later Brome published *A Joviall Crew*; a quarto like the previous first editions, but much more handsomely printed in larger type. He died before the end of 1653, for in the course of that year Alexander Brome edited and published a posthumous volume, *Five New Playes*, in octavo, which includes *A Mad Couple Well Match'd*, *The Novella*, *The Court Begger*, *The City Wit*, and *The Damoiselle*. Opposite the general title-page he inserted a crudely engraved portrait of the author which scarcely illuminates his account of him. In 1657 another namesake, the stationer Henry Brome — again no relation to the dramatist — published *The Queen's Exchange* in quarto with a small double-column text, and promised another collected volume if this play sold well. He brought out the second *Five New Playes* in octavo in 1659, containing *The English Moor*, *The Love-sick Court*, *The Covent-Garden Weeded*, *The New Academy*, and *The Queen and Concubine*.

These books are rare and it is unusual to find a complete set. The Barton Collection of the Boston Public Library, which possesses a magnificent series of early playbooks, has copies of all the first editions of Brome except for *The Northern Lasse*, and it has a copy of the second edition of this play published in 1663. The volumes are in very fine condition.

The information on the title-pages of these first editions is the only real evidence about the dates of Brome's plays. (The statement that *The Court Begger* was "Acted at the *Cock-pit*, by his Majesties Servants, *Anno* 1632" has been proved to be false, but the mistake occurred through

mechanical transcription of the previous title-page in the 1653 volume.) They give fairly reliable dates of performance for *The Antipodes, A Joviall Crew,* and *The Novella.* *The Covent-Garden Weeded* must have been written at about the same time as Thomas Nabbes's play of 1632, because his prologue shows that there were charges of plagiarism current, and he says that he discovered the idea. But the conjectural dates of the other plays create a problem which is too complicated to be discussed adequately here, especially since Brome wrote for more than one company at first. *The Court Begger* and *A Mad Couple Well Match'd* are known to have belonged to Beeston's Boys and were presumably acted during Brome's term at the Cockpit from 1639 to 1642. *The English Moor* belonged to the new Queen Henrietta's Company and must have been acted after 1637, when they moved into the Salisbury Court. *The Queen and Concubine* is evidently a Revels play and must be prior to 1637. It seems possible that *The Lovesick Court* is the play licensed as *The Brothers* on 4 November 1626 and wrongly ascribed to Shirley.[1]

In 1873, during the heyday of antiquarian devotion to the minor dramatists of the seventeenth century, R. H. Shepherd edited Brome's plays for the series of Pearson reprints in London, following the text of the first editions in punctuation and orthography, except for some slight variants which may mean that he used a different issue. References are given here to his edition for the sake of convenience. After this revival two American scholars dealt with Brome's work — H. F. Allen in *A Study of the Comedies of Richard Brome,* 1912; and C. E. Andrews in *Richard Brome: A Study of his Life and Works,* 1913, which traced his dramatic career and assigned his un-Jonsonian passages to the influence of other Jacobean dramatists. Of course Swinburne's essay, published in 1919 in his *Contemporaries of Shakespeare,* interprets the plays much more enjoyably, and in a perceptive paragraph at the end he noticed the modernity of Brome's style.

It is more inviting to follow this path now, especially since an interest in the archetypes of Restoration comedy is abroad; and, because Brome is not a highly individual writer, it is easier to see how he deflected Jonson's comedy of humors into a more "refined" comedy of manners, and conversely how he brought the realism of Jonson and Dekker into the new tragicomedy. But his plays are not mere specimens of the period: his theatrical workmanship is unusually good, and at his best he writes with grace and competence.

Brome stayed on as servant to Ben Jonson long after he had served his apprenticeship. He was never quite free of the *Tribe of Ben*; he was too poor and too plebeian to associate with the wits who paid homage to the Laureate's dramatic theories and embroidered upon them the flourished patterns of Caroline classicism. More than one gentleman

revived Jonson's irritated pun on Brome's "sweepings" from his table, ten years after *The New Inn* quarrel was over and Jonson had emended the unkind line. There is nothing to show that Brome enjoyed any distinguished literary connections besides the friendship of his namesake Alexander. "The English Maecenas," the Duke of Newcastle, might condescend to a hack playwright and fish for a compliment without implying familiarity on either side.

Brome spent his years of service at the Globe and the Blackfriars, where Jonson pointed at him crouching behind the arras, in the Induction to *Bartholomew Fair*. His first independent ventures were plays written for the Red Bull and for the Revels Company, and he continued to work for the King's Men. In 1635 he signed a contract with the Salisbury Court, one of the three private theatres, which was by no means a rival of the Blackfriars or the Cockpit, to which he moved in 1639. Thomas Randolph, who was chosen and favored as Jonson's successor, had tried out the position at the Salisbury Court during hard times; and, finding the company unrewarding and intractable, he fled back to Cambridge to take up his fellowship at Trinity as soon as the plague abated there. Brome had to remain at the Salisbury Court. Here he wrote plays on the model of Jonson's because they came readiest to hand, and his literary obedience was still menial. He learned the craft not from Jonson's principles but from his practice; and his own practice changed to accommodate the taste of his audience and the exigencies of his stage. His work reflects the dramatic age fairly, since he had to mix old and new wine without a connoisseur's scruples; and it is unusually open to examination because he did not need, like a courtier or scholar, to pretend that his plays were the sport of idle moments and an unlabored brain. Like Jonson, he was not ashamed to show the marks of his file, and his acquaintance ranged from high to low in life and language. It was no disparagement to either poet, Alexander Brome reminded the scornful Reader:

> It seems (what ere we think) *Ben* thought it diminution for no man to attend upon his Muse. And were not already the Antients too much trod on, we could name famous wits who served far meaner Masters than *Ben Johnson*. For, none vers'd in Letters but know the wise *Aesop* was born and bred a wretched slave . . . and (which for our purpose is most of all) our Authors own *Master* handled the *Trowel* before he grew acquainted with *Seianus* or *Cataline*.[2]

Brome always protested that he was conscientiously upholding the old Jonsonian drama against the absurd refinements of the new stage. Many commendatory verses confirmed his own declaration:

> *Opinion*, which our *Author* cannot court,
> (For the deare daintinesse of it) has, of late,
> From the old way of *Playes* possest a Sort

> Only to run to those, that carry state
> In Scene magnificent and language high . . .
> . . . But it is knowne (peace to their Memories)
> The *Poets* late sublimed from our Age,
> Who best could understand, and best devise
> Workes, that must ever live upon the *Stage*,
> Did well approve, and lead this humble way,
> Which we are bound to travaile in tonight . . .[3]

He writes as though he were on his guard against the sneers of the courtly clique where each had written his "brace of plays." He has a grudge against their gilt-edged folios, lavish scenes, and impossible fables of platonic love. He is too impatient in his censure of the dilettante romancer; and there is some animus in his denunciation of bad acting and "fibulating" with the bandstring in the University plays. Brome knew London better than Sicily, but he was ready to try an unprepared hand at romantic tragicomedy. Even in his London comedies the stock figures are dressed so differently from Jonson's that the fashion shows that Brome was not observing his master's critical precepts.

Of course the flavor of Brome's comedy is produced in part by infiltration from the other Jacobean dramatists; however humble a plagiarist he may have been, the proportions of the mixture would be his own. But he acquired something from the romanticism of his own nobler contemporaries, and his wit begins to ape the good-breeding and good-sense of a new day. His comedy is external, and it is sometimes sterile and sometimes naive; it wavers between a dying imagery and a growing descriptiveness. The agreeable plays of the decade before the Civil War are slight, and the weakness and vulgarity of decadence are certainly apparent in many of them; but they are also written in a mode which survives and is established at the Restoration. In comedy it holds the stage for a while; in its counterpart, hardly to be called tragedy, it passes into the novel.

II

THE core of discussion upon Caroline comedy has naturally been Jonson's picture of Humors. Not that Jonson was the inventor of a doctrine or an exile from the wider Elizabethan world; but he took apart one of the frames in which the Elizabethan saw men and women and turned it into a methodical dramatic structure. Whether the neoclassicism or the English ancestry of his technique has been turned uppermost, his critics have agreed that the personification of a dominant idea is his manner of characterization, and the interplay of conflicting ideas is the groundwork of his plotting. In the Induction to *Every Man Out of His Humour* he gives his warning to all the poetasters who might turn his outward conventions

Reader, lo heere thou wilt two faces finde,
One of the body, t'other of the Minde- ;
This by the Graver so, that with much strife
Wee thinke Brome dead, hee's drawne so to the life
That by's owne pen's done so ingeinously
That who reads it, must thinke hee nere shall dy.
A B

T. Cross Sculp.

Portrait of Richard Brome, Engraved by T. Cross
Frontispiece of "Five New Playes," London 1653

into an easy *gradus ad Parnassum.* Evidently he expected theft, and he was justified:

> . . . *Johnson* is decryed by some who fleece
> His *Works,* as much as he did *Rome* or *Greece*:
> They judge it lawfull Prize, doing no more
> To him, than he to those that dy'd before . . .
> . . . These East-and-West Translators, not like Ben.
> Do but enrich Themselves, He other men.[4]

At first sight Brome seems to flock with the other magpies. His plays are often pushed arbitrarily within the borders of comedy by the addition of a "humorous" character or a "humorous" by-plot, and his comic figures are scarecrows made out of a physical habit and a conversational tag. There is an ample population of shadows, like the hearty squires in *A Joviall Crew* and the touchy justices who acknowledge their descent from Jonson's Adam Overdoe. Certainly some of these whimsical persons are allowed to control the intrigue: Lady Strangelove, the contrary widow of *The Court Begger,* happens to reverse the ordinary dramatic motivation, but neither she nor any of the others are the embodiments of human desires. None the less they do catch a trick of speech and behavior which is true to the passages of average existence; they are accurate as the figures of domestic tragedy were never meant to be accurate. Brome is beginning to work on a situation from its setting and social tone. His shop scene in *A Mad Couple Well Match'd* opens with a parade of small talk which is not there to particularize a poetic impression of wealth and wit — Jonson would have made it contrapuntal between the citizen's clumsiness and the lady's flippancy. Here the detail is to insinuate Saleware's worldly wisdom and Lady Thrivewell's nonchalance, so that their conversation is exactly what might be expected at such a place and time. The same reaction is invited by Lady Strangelove's open-eyed jeers upon her young mercenary suitors. She is not the Lady Fortune of a morality play; she speaks in a cynical phrase which makes it likely that she would fall in love with the Court Puritan and marry the converted rake.

Brome's characters are not often so recognizable; they may be inconsistent like Erasmus and Sir Stephen Whimblie in *The New Academy,* who vacillate between sense, scheming, and affection; more often they are quite empty. On the other hand these persons do speak and act recognizably according to circumstances and their own breeding, and a good part of the pleasure sought in a comedy of manners is a pleasure of recognition. Brome was aware that he did not portray Humors as the past generation saw them; he uses the word in senses which show that its meaning is shifting to express a momentary whim or an individual style:

I would their extream qualities could meet each other at half-way, and

so mingle their superfluities of humour unto a mean betwixt 'hem . . . What dirty dogged humour was I in when I got him troe?

I will not lose
An haires breadth o' my humour . . . [*of baby-talk*]

This is one of his un-to-be-examin'd hastie Humours, one of his starts . . .[5]

Brome's plotting has been complicated and sophisticated to accommodate the *dramatis personae.* The intrigue indeed seems to determine the comedy; but it is usually made upon a stock model, and both the development of the story and the behavior of the persons reflect a modern mood. They produce the effect as independently as Inigo's scaffolding and Vitruvian ornaments made up a "Scene." Most of Brome's material is lifted straight off an earlier stage. He presents time after time the gulling of a country bumpkin, the academy of roarers, January and May, averted incest and such well-tried devices of Jonson and Fletcher. But he is not often content with one of them singly; and the component parts of his plot tend to fall into a design akin to the structure of our present detective novel. The wedding-night takes the place now held by the murder — it may happen at the beginning, as it does in *The English Moor* or at the end as in *The Northern Lasse* — and to and from this scene lead all the relationships of persons in various sub-plots, all the errors of mistaken children, disguised fathers, and masquerading strumpets, until the parson ties and unties the knots. *Epicoene* provides an obvious "source" for the wedding-mystery, but the nature of Jonson's plot is entirely different, because it grows from the unnatural selfishness of Morose and the normal world's revenge upon him. The "Labyrinth" of Brome's *The Sparagus Garden* affords an exercise in the discovery of "true proportion." It is a maze composed of various walks of life which are all rather crooked and rather quaint, filled with figures propelled to meet, cross, and interchange partners; and the interest of the performance lies in the neat execution of the steps and the disposition of the final *tableau.*

Brome's friends defended the moral purpose of his plays, but his comedy is not meant to cure excesses. He could not have seen an image of universal folly in the fripperies of *Bartholomew Fair,* nor aroused the echo of "vanity of vanities" that rings through that play. He presents a society made up like a jig-saw puzzle, so that nearly all the parts are irregular, and he may elicit laughter or sentiment as he fits them together; both responses are tempered by his clever indifference.

The author's weakest play is *The Novella.* It is 'prentice-work in every sense; and he chose an unsuitable fable. But his mistakes show the compulsion of the rising drama. An Italian scene and a simple elopement are the essentials of this play, and these are characteristically Elizabethan. They are not improved by Brome's elaboration of a doubly crossed marriage, a spurned lady disguised as a strumpet, a substituted bedfellow,

and the other set moves of his comic game. His one attempt at a poetic surrender to the theme of gold, which in its beauty and viciousness was an Elizabethan obsession, is decidedly prosaic. This Italy is no more the glittering rank palace of a Machiavel grown legendary; Venice is a curious place that the latest traveller described. Dress, balconies, gondolas, all receive the attention which an observer of style would give to foreign peculiarities. In his *Trappolin* Sir Aston Cockain filled two play-book pages with a versified guide to his European tour. Italy had been spoiled for the hero and the villain, and romancers escaped to Greece and the "Persian scene."

Brome turned the same inquisitive eye upon England and London. His remarks upon the architectural novelties are too long to be concealed stage-directions. Beyond illustrating the temper of London life, his allusions betray an interest in local color for its own sake. His two "original" characters, the "country-thing" Constance and the reclaimed vagabond Springlove, are nostalgic studies in rustic custom. Indeed Brome's collection of rusticities is the only excuse for *A Joviall Crew,* which was made into an opera in the next century and continued to satisfy an appetite for antiquarian folklore. The studiously picturesque scenes written in gypsy cant are scarcely related to the slight framing plot in which young ladies of the country try out the joys of a roving life with their lovers in Shakesperian fashion, and admit that Touchstone was right about Arden. Middleton's *Spanish Gypsy* has been accepted as the "source" of Brome's play, but there is no born gypsy in it. The exiled courtiers who are thus disguised feel the necessities and the beauties of their state much more romantically than Brome's heroines remember their night in the straw; so do the vagabonds of Fletcher's *Beggars Bush,* another "source." Perhaps it is no accident that *A Joviall Crew* is reminiscent of *As You Like It,* instead of the gypsy plays of Middleton and Fletcher.

III

WHILE Brome among the humbler Sons of Ben was diverting Jonsonian comedy into fresh channels, he was ready to adapt the tragicomedy of "neat Fletcher" cultivated by his aristocratic rivals. The two masters are not far apart, for the slippery versification and thin conceits in Fletcher's plays were affected by the courtier's verse which he wrote on the model of Jonson's, who confessed that "next to himself he (Fletcher) could make a masque." Brome however inherited not one lyric grace, and *The Love-sick Court* is a dull play, lacking all the ethereal hyperbole that carries heroic contests of love and friendship into a favorable climate. The sub-plot of gentlemen's gentlemen belongs to the higher London world which he knew better. In the midst of a movement to refine the

stage, Brome tried to write graceful poetry and he speaks as awkwardly as the would-be gentlemen in his own plays. In *The Love-sick Court* there is at least a geometrical story which Beaumont might have approved; but *The Queen's Exchange* and *The Queen and Concubine* belong to the later school of Fletcher, where theatrical intrigue is obscured in a series of wonders and discoveries. Brome is happier even in the "sugry" scene of the latter play in Queen Eulalia's village-school than in a soliloquy upon the delights of pastoral solitude. *The Queen's Exchange* is patched up from late Shakespearian themes which have lost their enchantment; and where a courtly amateur would have given his time to the conflict of love and duty, Brome is distracted by buried treasure in the cellar and *amours* in the butler's pantry.

By inclination a dramatist of the *minutiae* and the temper of daily life, he found at the end of his career, not long before the closing of the theatres, that romance and refinement had banished "merry jigges":

> We wish you, then, would change that expectation,
> Since Joviall Mirth is now grown out of fashion.
> Or much not to expect: For, now it chances,
> (Our Comick Writer finding that *Romances*
> Of Lovers, through much travell and distresse,
> Till it be thought, no Power can redresse
> Th' afflicted Wanderers, though stout Chevalry
> Lend all his aid for their delivery;
> Till, lastly, some impossibility
> Concludes all strife, and makes a Comedie)
> Finding (he saies) such Stories bear the sway,
> Near as he could, he has compos'd a *Play*,
> Of *Fortune-tellers, Damsels*, and their Squires . . .[6]

The play thus introduced is refined in Brome's own way, and it affords the earliest example of the word "genteel" in its present sense. Whereas Brome fails to create romantic illusions just as he failed to recreate Dekker's pathos, in his comedy he can reach the level of aristocratic conversation. In *A Joviall Crew* he catches the accent of the country gentry as successfully as Shirley set down the gossip of fashionable London:

> *Vincent:* . . . Shall we project a journey for you? your Father has trusted you, and will think you safe in our company; and we would fain be abroad upon som progress with you. Shall we make a fling to *London*, and see how the Spring appears there in the *Spring-Garden*; and in *Hide-park*, to see the Races, Horse and Foot; to hear the *Jockies* crack; and see the *Adamites* run naked afore the Ladies?
>
> *Rachel:* We have seen all already there, as well as they, last year.
>
> *Hilliard:* But there ha' been new *Playes* since.
>
> *Rachel:* No: no: we are not for *London* . . .
>
> *Vincent:* . . .Will you up to the hill top of sports, then, and Merriments, *Dovors Olimpicks* or the *Cotswold Games*.

Meriel: No, that would be too publique for our Recreation. We would have it more within our selves.[7]

The banter of the ladies with their lovers sustains the light "anti-romantic" drift of the whole escapade. Brome had raised his witty women above the monotony of City talk before, especially in *The Court Begger* of a year or so earlier. Lady Strangelove's dialogue with her suitors and their backchat with Philomel in the lobby are thoroughly urbane. (Brome tends to enter great houses through servant's quarters.) Millamant's voice is audible in the early thirties behind the mask of Widow Fitchow:

> . . . let me studie my remembrance for after Marriage. *Imprimis.* To have the whole sway of the house, and all domestical affairs, as of accounts of household charges, placing and displacing of all servants in general; To have free liberty, to go on all my visits; and though my Knights occasions be never so urgent, and mine of no moment, yet to take from him the command of his Coach. . . .[8]

There are more glimpses of genteel nonchalance in *A Mad Couple Well Match'd,* rough contemporary with *The Court Begger.* The two suitors in this play are equally remarkable for polish and inconsiderateness. Jonson's Truewit and Alamode in *Epicoene* were the first of a succession of young men-about-town to have more distinguished manners than First and Second Gentlemen, but they dealt in harmlessly poetical compliments. The portrait of an attractive rake is an innovation, and it is interesting to compare it with the much more unflattering picture which Brome painted seven years earlier in *The Covent-Garden Weeded.*

IV

THE population of Caroline drama is changing. In Brome's world a gentleman's wit is worth more than a poet's and the value of good sense is rising fast. A sensible woman rarely appeared on the Jacobean stage with the exception of Shakespeare's Beatrice and her kind. The sober good sense with which Brome endowed Mrs. Fitchow is characteristic of the Caroline woman; and the study stands in relief against his skit upon the ridiculous stage widow in *The City Wit.* Mrs. Fitchow is matched by his benevolent and endearingly eccentric Lafoy and his sensible fathers and country squires. The subject of enforced marriage takes a new turn through the contrast between these liberal parents and the old disciplinarians. It is no longer a source of individual ruin or an opportunity for showing how to tame a shrew; the lovers are not star-crossed and only a miserly father would interfere with their choice. A tribe of pampered idiots proposed as eligible husbands render the misers even more disagreeable. Of course, the outwitting of the old by the young is a Plautine staple, and the University dramatists must have refreshed the London

stage from its springs in Rome. When various Jonsonian drinking academies turn into covert brothels in *The Sparagus Garden* and *The New Academy,* Brome's transformation may be ascribed to the same influence.

Brome's contribution of wit, sense, and refinement was made in prose or in an unobtrusive colloquial verse. He twinkles in a constellation of lesser dramatists who prepare for the Restoration stars. The novelty of his technique is important, because apart from their style some of his plays seem closer to Elizabethan court comedy than to the serious caricature of Jonson or the serious hyperbole of Fletcher. In *A Joviall Crew* he pricks bubbles as lightly as Shakespeare; there is no comedy so clear between Shakespeare and the younger disciples of Jonson. The whole chasm between poetry and prose divides the new comedy from the old, but in both the essence of a play is its style and shape. It is not governed by the passions which dominate the Jacobean stage, and which finally break the mould of Jonsonian comedy and of tragedy. The style is new and the incidents are Jonsonian, but there is an Elizabethan touch even to comedies like *The Court Begger* and *A Mad Couple Well Match'd.* It can be felt distinctly in *The Antipodes,* where Brome has invented a lunar world; only his regions are below the earth, and they mirror not man's intellect and senses but the absurdities of his outward habits. Bypassing the whipping satire of the Jacobeans, Brome's inversion of the classical myth seems to carry him back to the Elizabethans and the ancients. Craftsmanship and sophistication go to make the last scenes, where one lunacy invades another and the theatrical illusion vanishes like a last bubble.

The Antipodes is also a throwback to Tudor design. The sequence of sketches is patterned upon the entrances of characters in an interlude; the persons are mouthpieces of topical fads and fancies. The play-within-a-play allowed the Elizabethans to relate their characters to the outer world, because it simplified the main action by reflecting it in miniature. The infatuation of the "audience" and the foolery of the "actors" in *The Antipodes* produce a parallel development of "matter" and "mirth"; a movement which belongs to the form of the morality, and often appears in Brome's last plays. In *The Court Begger* Mendicant is outwitted like an orthodox Plautine legacy hunter, but his downfall is presented as the fate of a sinner, and his progress is diversified by the antics of apes and fools, who are stripped of their vanities in turn.

The return of the interlude is sponsored by Jonson's last plays, where his systematization of character has run its course and come round to simplicity again. His favorite "son," Thomas Randolph, took up his allegorical method and found that it mixed easily with the conventions of the Latin Show in which he was trained. In *The Muses Looking-Glass* he wrote a moral play-within-a-play that is constructed much like *The Antipodes.* In both plays the substance of an interlude is presented in the style

THE ANTIPODES.

A COMEDIE.

Acted in the yeare 1638. by the Queenes Majeſties Servants, at *Salisbury* Court in Fleet-ſtreet.

The Author *Richard Brome.*

Hic totus volo rideat Libellus. Mart.

LONDON:

Printed by *J. Okes*, for *Francis Conſtable*, and are to be ſold at his ſhops in Kings-ſtreet at the ſigne of the Goat, and in Weſtminſter-hall. 1640.

Title-page of one of Brome's Best-known Comedies
From First Edition in the Boston Public Library

of natural conversation, more conspicuous in Brome's because his verse is more unstressed and prosaic. But the revival of Tudor techniques in this period spreads beyond the imitations of Jonson's "dotages." Brome repeatedly introduces a masque to epitomise the social implications of his London comedies, and John Ford uses dance and dumbshow to crystallize the mood which is the meaning of his tragedy. Since the writing of light comedy had lapsed for more than two decades, some likenesses in the construction of Elizabethan and Caroline plays are inevitable; both are characterized by the pervasive style indispensable to comedy.

The real tragedy of the Caroline stage is made out of the same matter; it springs from an attitude and a situation, instead of passion and will. The imagery of Ford throws out ideas instead of enlarging or defining them; the poet's grip begins to loosen in Webster, last of the Jacobeans, who instils a single note into all his emotions. Their metaphor is a corollary of the neat colloquial wit practised by Jonson's followers.

V

TOUCHING moral intention, there has been more recent argument about Brome. It has turned upon his observation of poetic justice, or rather his violation of it, in *A Mad Couple Well Match'd.* There is really a confusion of two standards in his time, precipitated by the Puritan attacks upon any exhibition of vice. The early Tudor plays were so purely imaginative, or so didactic, that the first neoclassicists could profess that poetry showed virtue and vice in brighter colors besides distributing rewards and punishments justly. The growing tragedy was on the contrary expressive, not instructive; and so were the deeper scenes of Jonsonian comedy. Jonson accordingly adopted the medicinal theory of satire, which claimed to purge vice by making it ridiculous: a theory that could be used to justify the grossest exhibition as the most moral. This position was undermined by the courtier-dramatists as doggedly as by their Puritan enemies. They wanted to expunge barbarities, and display an exalted virtue triumphant. The doctrine of poetic justice was equally open to abuse; it allowed an opportunist like James Shirley to invent scenes of exquisite pruriency and reveal in the last act that they were meant as a trial of pure virtue.

Brome was an uncritical writer and his plays fall between two stools. Inasmuch as he frequented the City more than the Court, his tavern and brothel scenes bear the Jonsonian moral stamp and usually end in the discomfiture of the customers. On the other hand, in the romances, and even in a London play like *The English Moor,* he is intent upon achieving the reward of virtue and the ruin of villainy. Sometimes these conclusions are awkwardly mixed, and the machinations that tested the heroine's vir-

tue are dissipated into absurdity. Valentine in *A Mad Couple Well Match'd* is a rake whom Brome could neither punish nor cheat, because he had to save him for his *dénouement.* Brome was apparently associated with the aristocratic school in moral questions; Alexander Brome refers to the cleanness of his page in opposition to the obscenities of an earlier age:

> *I love thee* for thy *neat* and *harmlesse wit,*
> Thy *Mirth* that does so *cleane* and *closely hit* . . .[9]

Another compliment that occurs in innumerable commendatory verses praises the author's clarity; and Alexander Brome duly paid it:

> No stradling Tetrasyllables are brought
> To fill up room, and little spell, or nought.
> No Bumbast Raptures, and no lines immense,
> That's call'd (by th' curtesie of *England*) sence.
> But all's so plaine, that one may see, he made it
> T' inform the understanding, not invade it.[10]

The renewal of comic writing may well be encouraged by such grumbling dissatisfaction with turgid verse. The lyricists were tired of inarticulate Donnish conceits, and the playwrights found the tragedies which retained them primitive and preposterous. The clowning was silly and the rant was vulgar. Even Brome, the maker of "merry jigges," deplored the bad old days in 1638:

> . . . in the dayes of *Tarlton* and *Kempe*
> Before the stage was purg'd from barbarisme,
> And brought to the perfection it now shines with.
> Then fooles and jesters spent their wits, because
> The Poets were wise enough to save their own
> For profitabler uses . . .[11]

One spring of that casual indifference which is the breath of a comedy of manners rises from the parody of tragic seriousness. It is faintly perceptible in the Jacobean tragedies; the flippancies which Chapman interspersed among political issues cast a skeptical pettiness over great actions. Skepticism grows into the political themes of Beaumont and Fletcher and into the tragicomedies of Shirley. The manoeuvres of first ministers and favorites and the miry smartness of servants alternate with dialogue rarefied above all apparent meaning. The pastoral illusion destroys itself. When nobility is banished into Arcadia, the first touch of cynical realism makes Arcadia itself vanish. These plays are fundamentally divided, and they do really provide comic relief. Brome already felt the artificialities of disillusion: his songs have the usual operatic burden,

> The frantique mirth
> And false Delights of frolique earth.[12]

Ford was alone in seeing tragedy within the death of tragedy. To all

the rest of Brome's immediate contemporaries it was a source of amusement. Randolph mimicked poetic bombast and Puritan outlandishness in the same breath, and Field made his tragic poet a Ninny who filled his emptiness with "Newington conceits"; as he said, he had been "vexed with vile plays" himself a great while. The garret poet enters the Caroline stage alongside the antiquary; both are cranks who live outside the world of affairs, and cultivate one recondite faculty at the expense of sociability. Brome's pompous Bounce and his lachrymose Sir Stephen Whimblie are near ancestors of the Augustan hack and virtuoso. In his simulated tragic raptures there is a dash of the next age's flair for mock-heroic.

Some of the Caroline poets were quite aware of the trends of the times. Brome was Jonson's servant in nothing more truly than in incorporating ghosts of the past and wraiths of the future into his *dramatis personae*. The comedy of manners is more securely grounded by the labors of Brome and Nabbes and Shirley than it would have been if the Killigrews and Carliles had written unrivalled. Between them, the two dramatic clans began to draw the fine taste and accuracy which were always admired in Jonson's comedy out of the image and into the remark; out of poetry into prose.

Notes

1. The plays of certain date are: *A Fault in Friendship*, 1623 (lost); *The Love-sick Maid*, 1628 (lost); *The Novella*, 1632; *The Sparagus Garden*, 1635; *The Antipodes*, 1638; *A Joviall Crew*, 1641.

Approximate dates can be given for: *The Love-sick Court*, c. 1626; *The Northern Lasse*, before 1632; *The Covent-Garden Weeded*, c. 1632; *The Late Lancashire Witches* (revision of Heywood's play), before 1634; *The Queen's Exchange*, before 1635; *The Life and Death of Sir Martin Skink* and *The Apprentices Prize* (lost revisions of Heywood), before 1635. *The Queen and Concubine*, 1629–1637; *The English Moor*, 1637–1639; *The Court Begger* and *A Mad Couple Well Match'd*, 1639–1642.

No dates are known for: *The Damoiselle, The New Academy*, and *The City Wit;* or for *Wit in a Madness, Christianetta*, and *The Jewish Gentleman* (lost plays). They were not protected for the King's Men in 1641 or for Beeston's Boys in 1639, and are probably the missing Salisbury Court and Cockpit plays for 1635–1639; possibly they are earlier plays for the Blackfriars or the Red Bull.

2. II, A5r. 3. III, (230).
4. William Cartwright, *Comedies*, 1651, 4*3r (cancellans).
5. II, 29 (*The Covent-Garden Weeded*); 22 (*The New Academy*); 21 (*The Queen and Concubine*).
6. III, (351). 7. II, 372–73. 8. III, 14.
9. III, (349). 10. I, vii. 11. III, 260.
12. II, 1 v. (*The Queen and Concubine*).

Exhibitions in the Print Department

French Prints, 1830–1930

THE revival of French etching was due in great part to the efforts of Charles Jacque (1893–94). Greatly influenced by the seventeenth-century Dutch masters, and applying his talent to subjects of provincial life and scenes, he brought print making into favor with artists again. Jacque had been etching for ten years before he began to paint, which is quite the opposite of the usual procedure in the development of an etcher. A typical print, "La Bergerie Béarnaise," considered by many as one of his best plates, is on view.

Although it was through Jacque's influence that Millet took up the etching needle, his compositions were more subjective in character. His landscapes were massive and his figures statuesque in comparison with those of Jacque, and in studying the *œuvres* of the two artists it is not difficult to discover that Millet, in turn, influenced Jacque. The association was mutually beneficial. We feel contact with the soil of Barbizon in Millet's "Les Glaneuses," "La Baratreuse," "Le Paysant Rentrant du Fumier," "Le Départ pour le Travail," "Des Bêcheurs." All the deep meaning of peasant life at the Forêt de Fontainebleau can be enjoyed and analyzed. These homely scenes of toil and repose in the fields of Barbizon give us an insight into Millet's estimation of simplicity. A study of his plates will reveal that he added no unnecessary details that might weaken the direct expression of his idea or motive. His free and sculpturesque method of handling values in one light and shadow was developed by his constant habit of drawing.

The ruggedness of Millet's etchings is complemented by yet another interpretation of Barbizon and the Forêt de Fontainebleau in the work of Corot, who drew his subjects with the same quality of tone in massed line that characterized his brushwork in painting. In other plates the result was obtained by flowing line, giving the print unusual atmosphere and light. Corot is one of the few men who seriously started etching late in life and attained lasting greatness. His work, like that of Seymour Haden, Jean-Louis Forain, and Frank W. Benson, was accomplished after he had passed middle age. "Paysage d'Italie," "Solitude," "Souvenir d'Italie," and "Souvenir de Toscane" are all stamped with individualism and personality. Yet with all his originality, he, apart from the rest, respected the conventions which the ages had approved.

Daubigny, with his careful preparation in art, brought proper equipment and thorough understanding to the copper plate. This, with his knowledge and love of nature, has resulted in a number of masterly prints, among which are "Les Corbeaux," "Le Guè," "La Pêcherie," and "Le Petit Parc à Moutons." We may see an indication of his studies of the masters of landscape, but there is a freshness of vision that distinguishes him as one of the most accomplished landscape etchers of the nineteenth century.

Charles Meryon has left us his famous series of architectural monuments of old Paris. That he was a devoted lover of Paris is demonstrated in "Le Petit Pont," "La Morgue," "La Galérie de Notre Dame," "Le Stryge," "La Tour de l'Horloge," and "Tourelle, Rue de la Tixeranderie." These prints have been

chosen from his portfolio "Eaux Fortes sur Paris," to exhibit his great achievement in architectural etching, which will probably never be surpassed.

Notwithstanding Félix Bracquemond's academic methods, he has taken his place among print makers as a great technician. "Les Hirondelles," "Roseaux et Sarcelles," "Sarcelles," and "Vanneaux et Sarcelles," among others chosen for this exhibition, show a generous quality of the etcher's art. They are intimate studies of nature in a well-balanced union of line and mass. The draftsmanship is impeccable, and the composition satisfying in both arrangement of pattern and movement.

To come closer to our contemporaries, such men as Manet, Degas, Lepère, Buhot, Pissarro, Rodin, Forain, and Besnard are well represented in the exhibit.

Manet's contribution of "Berthe Morisot," "La Convalescente," "Les Gitanos," and "Lola de Valence" can be classified as painter's etchings, and in fact some are copies from his paintings. Manet brought a new note to etching in the application of an impressionistic technique. His handling of line was often enhanced by a simplicity of background, which focuses our attention to the figures without any laborious effort. The use of aquatint recalls Goya, yet the work is intensely personal.

Degas's work was developed through a thorough training. The Ecole des Beaux-Arts gave him a fine foundation in drawing and composition, and, after a few years of painting historical pictures, at the age of thirty he met a group of naturalistic painters and novelists in the Batignolles quarter of Paris. These men, later to be known as "Impressionists," in revolt against academic teachings and fake literary idealism, were considered Bohemians by the correct and reserved Degas. Among them Zola and Manet were perhaps the most combative figures of the new movement. Monet, Renoir, Legros, Fantin-Latour, and Stevens were also breaking away from old traditions. Degas accepted their criticisms in silence; with a freer development through experimentation he was later to be included in their group. "Au Louvre la Peinture (Mlle. Cassatt)," "Chanteuse de Café Concert," "Femme Nue debout à sa Toilette," "Manet Assis Tourné à Gauche," and "La Toilette" are excellent examples of his graphic expression on stone and copper.

Pissarro, whose work is very varied, holds a prominent place among the print makers of the Impressionistic School. Self-taught, his knowledge of the art was formed through studying the work of Rembrandt, Goya, Corot, Millet, and Manet. No wonder that his prints, of which there are 190 etchings and lithographs, are so original and varied. "Crépuscule avec Meules," "Baigneuses sous les Berges Boisées," and "Camille Pissarro par lui-même" give a general idea of his etched work.

The plates of Buhot, Forain, Rodin, and Lepère have been reviewed in previous articles. Representative plates by them can be compared with others new in this exhibition. There are excellent prints by Albert Besnard, among them "Cardinal Mercier," "Le Déjeuner," and "La Misère." No introduction for Adolphe Beaufrère's "À Kerliezec," "Bords de la Laïta," and the religious plates "La Fuite en Egypte," "Jésus et la Samaritaine," and Les Pèlerins d'Emmaüs" is necessary.

ARTHUR W. HEINTZELMAN

Rededication Week

REDEDICATION Week — October 5–12 — will be observed throughout the Library system by exhibitions of books and manuscripts reflecting the ideals of democracy. About a hundred precious items have been placed on view in the Treasure Room. Only a few may be mentioned here:

The first draft of the Freemen's Oath in the handwriting of Governor Winthrop will certainly attract attention. It was the form by which the inhabitants of the Commonwealth swore to submit their persons and estates "to be protected, ordered, and governed by the Laws and Constitutions thereof." As may be remembered, the Freemen's Oath was the first piece of printing executed by the first press established in the Colonies, but unfortunately no copy of the broadside exists today. A copy of the Bay Psalm Book, the first book produced by the press, has been placed on display. Next to it is a contemporary copy of the Bay Colony Records.

A number of books and manuscripts illustrate the rebellion against Sir Edmund Andros. In December 1688 King James II fled from London, and in the following February William and Mary proclaimed themselves sovereigns. Copies of the proclamation reached Boston on April 4. Naturally, great was the excitement in the town. Andros tried to seize the papers, which merely increased the ferment. The revolt broke out on the 18th. "The people in arms" captured several of Andros's followers, and in the evening of the same day the governor himself was under arrest. The next day fifteen gentlemen met in the council chamber, constituting themselves a provisional government. Their ultimatum to the captive Andros may be seen in the exhibit.

The reaction against the Stamp Act is commemorated by a broadside *Poem* and by the *Address to a Provincial Bashaw* directed to Governor Bernard. Paul Revere's plan of the scene of the Boston Massacre, together with his engraving, are other distinguished items. One may see also John Adams's original notes taken at the trial of Captain Preston and the British soldiers, whom he courageously defended. Another group of books and manuscripts bears on the Boston Tea Party.

On two boards the autograph signatures of the officers of the battles of Lexington and Bunker Hill are shown. The proclamation by the King "for the Suppressing of Rebellion and Sedition" was counteracted by the proclamation of the Great and General Court of the Colony. The angry royal manifesto is answered by the solemn sentences of the patriots. The one ends with "God Save the King!" and the other with "God Save the People!" A copy of the first issue of the Declaration of Independence follows, as also a later edition with autograph signatures of all the Signers attached to it! There are orderly books of the Siege of Boston and of many battles of the Revolution. A unique item is the Washington Medal, struck in celebration of the evacuation of Boston by the British forces on March 17, 1776 — the only gold medal given by Congress to the Commander-in-Chief of the Armies. Copies of the Articles of Confederation and the Constitution are also on display, both with autograph signatures of all the Signers.

The Abolitionist movement is represented by letters by William Lloyd Garrison, Wendell Phillips, John Brown, and others. There are many pictures about the Civil War, among them photographs of the First Massachusetts Cavalry and lithographs showing Massachusetts volunteers in the Battle of the Wilderness. A copy of the Emancipation Proclamation and a portrait of Lincoln complete the group. Finally there are a number of pictures of the two World Wars.

Books discussing freedom and democracy will be displayed in the Puvis de Chavannes Gallery of the Central Library and in various Branch Libraries. Lists of suitable books, one for adults and another for juveniles, will be issued.

Ten Books

William Allen White's America. By Walter Johnson. Holt. 1947. 621 pp.

Even after his spacious autobiography, published only a year ago, this book about the late Kansas editor commands interest. The author, a professor of history at Chicago University, has worked on it for years — first in coöperation with White himself and, after the latter's death in 1944, with members of the family. As editor of the *Selected Letters of William Allen White,* he also had access to an enormous file of correspondence. The result is a very satisfying work — a sympathetic yet candid biography. "The Emporia editor," Mr. Johnson writes, "was not an original nor creative thinker. He was no great iconoclast, no revolutionary, no risky radical . . . He was only slightly less confused than his neighbors from coast to coast about the major problems facing American life. But he did seem to them to be an interpreter who spoke from a small-town, agrarian area in such judicious and clear terms that he offered understanding and insight into their problems." In an age when his generation was being lured to the city, White had reversed the process; leaving the Kansas City *Star,* he became editor of the Emporia *Gazette.* "Basically a shrewd and canny human being," Mr. Johnson comments, "he had realized that he was unusual in his generation." White's newspaper was published in only seven thousand copies, but his opinions were more often quoted than those of any other journalist of his time. To be sure, he made his influence felt not so much as a small-town editor than as a contributor to national magazines. During his long career, he took an active part in most national events. Although a lifelong Republican, he followed an entirely independent course. Perhaps he stood closest to Theodore Roosevelt, and played an important part in the Progressive movement. He was opposed to Wilson in many ways, yet he was in despair at the wrecking of the League of Nations. He was loyal to Harding and Coolidge, as well as to Hoover, yet he saw with anxious eyes the immense growth of the political and economic power of the great industrialists. He eagerly supported the New Deal, yet he voted for Landon and Willkie. He was also among the founders of the Committee to Defend America by Aiding the Allies. The Sage of Emporia was a man of many inconsistencies. It was his warmth and charm, his courage and simplicity, that won for him the affection of his countrymen. (*Z. H.*)

The Brazilians: People of Tomorrow. By Hernane Tavares de Sá. Day. 1947. 248 pp.

Having lectured widely here, the author is familiar enough with the United States to realize what Americans do not know — and what they should know — about his native Brazil. In nearly a hundred short, brilliant sketches, he describes the life of the people, covering, besides, everything from history, economics, and sociology to geography. Beginning with an amusing account of forms of address in Brazil, the thorough knowledge and serious purpose of the author gradually become evident. He discusses the great Brazilian institutions of Church and Family, and some of the social customs. In his account of "the great experiment in miscegenation," Dr. Tavares admits that there is racial discrimination, especially among the upper classes, yet "there is less of it than in any other country in the world." Intermarriage is not merely taken as a matter of course, but is expected of the various racial groups. Intellectual life flourishes in the large cities, but sixty-five per cent of the population is illiterate. Educational plans are among the world's best, but are never carried out; there is only one government-supported high school in all Rio de Janeiro. Standards of living even in the capital are scandalously low; two-thirds of the country's population continuously suffers from hunger, and one child in five dies in its first year. No real efforts are being made to penetrate and settle the wilderness, the richest and largest unused land in the world. The exploitation of natural resources is done by firms

whose philosophy of economy is to make a lifetime's profit in a year or two — a part of the Brazilian taste for gambling. The taxation is grossly unfair, the government run by the spoils system. Yet the Brazilian is idealistic, in spite of his cynicism. At the end of his frank, incisive criticism, Dr. Tavares expresses his hopes in "the Brazil of tomorrow." (*J. D. L.*)

I Remember Distinctly. By Agnes Rogers and Frederick Lewis Allen. Harper. 1947. 251 pp.

THIS "Family Album of the American People" from 1918 to 1941 is a picture book, with running commentary. Practically nothing of importance has been omitted; it was compiled less for the nostalgically-minded than for those seeking documentary history. Beginning with the Armistice Day crowds on Fifth Avenue and with Woodrow Wilson triumphantly sailing for Europe to make peace, it ends with the Japanese envoys' last call at the White House and the destruction at Pearl Harbor. The careers of some of our "great" are sketchily traced, such as Charles Lindbergh, from his 1927 flight to his 1941 isolationist speeches. There are photographs of the young MacArthur, the Duke of Windsor, and a fascinating picture of Harry Truman in his haberdashery store. Many pictures of Roosevelt on his way to fame are, of course, included. Sport fans will find Red Grange, Bill Tilden, Babe Ruth, and even Man o'War. Also shown are the development of radio and stills from Mary Pickford, Douglas Fairbanks, and Rudolph Valentino movies. Popular books are not forgotten, from *Alice Adams* to *Gone with the Wind*. Advertisements of ladies' clothing and the first Atlantic City bathing-beauty contests are the most amusing parts of the collection. But the story is not gay. Pictures of the stock market crash, breadlines, strikes, the Dust Bowl, and graphs of unemployment remind one of the awful economic crisis of the early thirties. The partial success and the more frequent failure of public relief are dramatically portrayed, with the concise commentary of Mr. Allen. The pictures collected by Agnes Rogers are well-chosen. (*J. D. L.*)

Dark December. By Robert E. Merriam. Ziff-Davis. 1947. 234 pp.

THIS story, written by a former combat reporter of the War Department, is a factual account of all that concerns the Battle of the Bulge. Hitler's camouflage was so successful that no one on the Allied side suspected the time of his attack, although Eisenhower had predicted it in a letter to Montgomery in September, saying, "We may get a nasty little Kasserine if the enemy chooses the right place to concentrate his strength." The author explains Allied unawareness of the situation by the cleverness of the German plan, lack of aerial reconnaissance, poor interpretation of intelligence, and above all, by our excess of optimism. Under the leadership of Peiper and "butcher boy" Dietrich, whom Hitler had selected for their fanaticism, the attack was launched on the morning of December 16, 1944. The American soldiers, supposed to be in a rest area, were awakened by roaring cannons along an eighty-mile front. On December 21 the enemy succeeded in attacking and overwhelming the garrison at St. Vith, resulting in a huge mass surrender of Allied arms, which the American press did not mention. But at Bastogne the defenders proved that Americans could stand up against the strongest attacks of World War II. At the end, Mr. Merriam summarizes ten "myths" about the battle, the most curious of which existed in Hitler's mind. The latter believed that Churchill and Roosevelt really commanded the Allied troops. The author minimizes Patton's share in the victory, and exonerates Montgomery from the charges raised against him by various war correspondents. (*R. F. N.*)

Forced Labor in Soviet Russia. By David J. Dallin and Boris I. Nicolaevsky. Yale. 1947. 331 pp.

THIS volume is a compilation of material received from many sources, including the writings of former Soviet officials and prisoners. The first section deals with forced-labor camps of the present day. Mr. Dallin maintains that slave labor is a basic element of Soviet economy, and that production, not human life, is the important consideration. Criminals, political prisoners, and general "offenders against the mode of life" are confined

in the camps. The authors have compiled a list of the camps, indicating the various forced-labor projects of farming, mining, lumbering, and railway building. Mr. Dallin presents many estimates as to the number of prisoners and concludes that the total is between 7 and 15 million — a group as large as that of the free industrial workers. The second part considers the development historically. The camps were begun with the lofty ideals of Marx and Lenin. Intended as a means of rehabilitating victims of capitalist exploitation, they soon became convenient means of disposal for all troublesome elements. With the inauguration of the Five Year plans, all ideas of rehabilitation were forgotten in the concern with economic goals. The authors also show the frantic attempts of the government to prevent news of the camps from reaching the outside world and even the masses of Soviet citizens. Particularly striking are the reports of prisoners of war who labored in Soviet Russia, and those of the Russian prisoners of war who returned to their country to find themselves labelled "socially dangerous." (*M. R.*)

Cervantes. By Aubrey F. G. Bell. Univ. of Oklahoma Press. 1947. 240 pp.

It is appropriate that for the four-hundredth anniversary of Cervantes's death, there should be produced a penetrating and scholarly appreciation. The most important chapter of the book deals with the great novelist's purpose in writing *Don Quixote*. Mr. Bell disposes of the notion, first suggested by Byron, that Cervantes "smiled Spain's chivalry away"; the novel is an attack on the misuse of chivalry only, and a warning against the gulf that lies between theory and practice. The multiplicity of episodes should be excused, for they are unified by the pervading humor of the story. Cervantes's success is largely attributed to his use of popular tradition; when he neglected that rich source, his works — as for instance *Galatea* and *Persiles* — are failures. Cervantes knew the peasantry from his lifelong contact with them as a soldier and as a public commissioner. In addition, he employs the epic theme so as to heighten the significance of common things. There is a trinity of qualities in *Don Quixote* that are closely interrelated, namely, sincere religious beliefs, a deep understanding of human nature, and rich humor. The author cites numerous passages to show Cervantes's strong manifestation of a Catholic viewpoint, and explains that unconventional allusions to sacred matters are a sign of familiarity, not of irreverence. The book opens with a discussion of the form that the Renaissance took in Spain. Cervantes, Mr. Bell writes, "helped to keep the Renaissance broad and sane by rebridging the gap between the new culture and the people." (*R. F. N.*)

American Memoir. By Henry Seidel Canby. Houghton Mifflin. 1947. 420 pp.

This book reflects the changing values in American life and literature from the nineties to the present day. It is an autobiography, yet the author has succeeded in achieving a measure of objectivity. He divides his recollections into three periods. The first, "The Age of Confidence," is that of his boyhood. Like H. L. Mencken in his *Happy Days*, Mr. Canby describes the era with an unmistakable nostalgia, yet he is able to turn a critical eye upon its Victorian values. The next division deals with the author's student and teaching days. Yale life was then emotionally vigorous but intellectually naive. The specialized scholarship of the time was concerned with fact rather than spirit, and literature was studied apart from the forces which shaped it. Mr. Canby became increasingly critical of ivory-tower academicians, and it was this feeling, along with the onset of World War I, which led him to accept an editorial position in New York. This step marks the beginning of the final section. As correspondent during the war in England, as editor of the *Saturday Review of Literature*, and as chairman of the Selection Committee for the Book-of-the-Month Club, Mr. Canby was brought into contact with most of the important literary figures of the twenties and thirties. He discusses the leading writers who "were summing up magnificently the results for our day of the Great American Experiment." *American Memoir* contains many vignettes of the writers Mr. Canby has known, from Willa Cather to Sinclair Lewis and from Robert Frost

to Thomas Wolfe. Apart from some lingering timidity, his appraisals are shrewd, incisive, and often felicitous. (*M. R.*)

The Journals of André Gide. Translated by Justin O'Brien. Knopf. 1947. 376 pp.

Ever since 1891 when his first book appeared, André Gide has been in the forefront of French literary life. As one of the group of Symbolists gathered around Mallarmé, he achieved distinction by several volumes of verse and various plays and novels. In this country he has become known chiefly as the author of *The Counterfeiters, The Immoralist, Straight is the Gate,* of books on Dostoevsky and Montaigne, and through his travels in the Congo and Soviet Russia. Perhaps none of Gide's works is a "masterpiece," yet through his restless, searching spirit he has exerted a greater influence on the younger generation than anyone else. At the age of seventy-six, he still belongs to the *avant garde.* The present volume, the first of a projected three-volume series, covers the years 1889–1913. It consists of notes on the progress of his works, on books read — and he reads enormously, especially in English literature — and of fragments of conversations with literally hundreds of writers and painters. For one who professes to be a recluse by nature, Gide certainly spent a considerable part of his life in company. From Verlaine to Pierre Louÿs, and from Maeterlinck to Valéry, he has known everybody. The book is beautifully translated by Justin O'Brien, professor of French at Columbia University, who has also prepared useful, concise notes about the books and persons mentioned in the text. (*Z. H.*)

The Mind on the Wing. By Herbert Faulkner West. Coward-McCann. 1947. 308 pp.

Professor West is an enthusiastic book collector, and his volume is designed for beginners in the field and for the general reader. The first chapter explains terms like "edition" and "impression," and suggests subjects for collecting. A section on mountaineering opens a new field in adventure stories, although the recapitulations of the narratives can hardly enhance one's interest in the books themselves. The account of nature writers includes of course Walton, Thoreau, and W. H. Hudson, and mentions other less famous but excellent naturalists, while the list of books on travel and exploration enlarges the part devoted to the out-of-doors. Mr. West offers a biographical sketch of Robert Frost, with information about the poet's rare editions and excerpts from his work. There are several other useful bibliographies: that on H. L. Mencken, which continues the work of Carroll Frey; and that of the "best" books on World War II. Finally, the author lists a hundred of his favorite books, with random bibliographical data and descriptive notes. (*J D. L.*)

Footnotes on Nature. By John Kieran. Doubleday. 1947. 268 pp.

This is a charming book by Mr. Kieran, whose inexhaustible fund of knowledge on all sorts of subjects is a constant wonder to listeners to "Information Please." Starting from the account of his boyhood rambles, he describes his country walks, most of them in the immediate neighborhood of New York — or in the parks of the city itself. Often he was accompanied by friends, the Dramatic Critic, the Artist, the Magician, and the Astronomer. There is a chapter for almost every month of the year. In a leisurely, reminiscent way he describes some two hundred birds, lingering with fondness over some of them, such as the Great Black-backed Gulls on the ice floes of the Hudson, the Snowy Owls near Jones Beach, and the ducks and scoters in Long Island Sound. Sometimes even the most regular birds are unpredictable: during an April night in the woods a migrating Hermit Thrush appeared and sang its magnificent summer song. The best time for the bird-watcher seems to be September. Seated on the dunes at Fire Island, Mr. Kieran and his friends have seen hordes of them on their way south: Red-breasted Nuthatches, Nighthawks, and various species of warblers were their favorites. Observing butterflies, trees, and fruits is no less rewarding. The author, as one might expect, includes quotations from Shakespeare to express his delight in the out-of-doors. Nora Unwin's wood engravings are excellent. (*T. C.*)

Library Notes

Miss Elizabeth Cook

MISS ELIZABETH COOK, the author of "The Plays of Richard Brome," the leading article in the present issue of More Books, is a graduate of Girton College, Cambridge University. She was Augustus Anson Whitney Fellow last year at Radcliffe College.

Dumas Fils Purchases Works of Art

ALEXANDRE DUMAS FILS, author of *La Dame aux Camélias, Le Père Prodigue,* and other extremely successful plays, was a zealous art collector, who brought together a whole gallery of paintings and sculpture in his house at Puys, near Dieppe. This letter to his agent, translated from the original now in the Library, refers to a number of contemporary works:

Dear Monsieur Louty —

Thank you for your great readiness to render me service. I really thought that the "Peste" had been purchased by the government. Only they or I could have had such a good idea. Unfortunately, they are richer than I am, and I have not the means to outbid them, although I know how to be frugal. I should not therefore be able to offer more than 6000 francs, which is still a large sum in the present state of things, where one does not know whether the pictures one buys today will not be destroyed tomorrow by universal suffrage.

Express all my regrets to M. Delaunay. Be sure to tell him that in offering this still higher sum than that which the government had offered him, I do not in the least intend to lessen his fame nor to bargain with him. It is one of these works which is worth all that its author can ask for it, and all that the amateur can give for it; but when one is not buying pictures to resell them, one is forced to hold back.

As for the Lepics, do not think any more about it. When he comes to Dieppe, let him go on to Puys; I shall be very happy to make his acquaintance.

For the Flahaut, I shall offer 800 francs, 1000 at the most. Write him that it is for an artist, but above all do not let him suspect that it is for me; that would embarass him too much. As for the Brillouin, I gave it up. I asked Bertrand for a reduction on "Virginie" — 2000 francs — and Cambos for a reduction on "La Femme Adultère" — 1800 francs. I bought Rousseau's "Ombrelle" — 4000.

I have cleared my account. Thanks again for all this trouble, and send my warmest regards to all.

A. Dumas Fils

The first picture discussed is *La Peste à Rome,* by Elie Delaunay. Other works mentioned are the *Mort de Virginie,* by Jean Baptiste Bertrand, painted in 1869; a sculpture by Jean-Jules Cambos, *La Femme Adultère;* and *L'Eté ou l'Ombrelle Bleue,* by Philippe Rousseau, painted in 1878. Several other painters of the time are also mentioned: Louis-Georges Brillouin portrayed sixteenth- and seventeenth-century life; Ludovic-Napoléon Lepic painted mostly fishing scenes; and Leon- Charles Flahaut, a pupil of Corot, specialized in landscapes.

The letter is undated. However, it must have been written between 1878, when Rousseau painted his *Ombrelle,* and 1889, the year of Lepic's death. **J. S.**

A Puritan Challenge to Richard Hooker

A *CHRISTIAN Letter of certaine English Protestants* [G.389b.184] bears on the title-page the date 1599 but no place of printing. The authorship is now attributed to Thomas Cartwright, the leader of the Puritan party in the Church of England in Elizabeth's reign; and the publisher is assumed to have been R. Schilders of Middelburg, a town in the Netherlands, where Cartwright was pastor at the church of English merchants during his exile. The letter was directed to Richard Hooker, whose *Lawes of Ecclesiastical Politie* is a classic of English theology.

Hooker's work grew out of contro-

versy in which he was engaged, when Master of the Temple in London, with Walter Travers, a Puritan minister, whom Cartwright had ordained in Antwerp. In eight books Hooker set forth the principles of conservative church policy against the claims and criticisms of the Puritans. The first four books were published in 1594; the fifth, which deals with the liturgy and the sacraments, in 1597; and the last three were completed from his drafts and printed after his death in 1600.

Cartwright's pamphlet attacks, of course, only the first five books. It takes the extreme Puritan position of salvation by faith and the sole authority of Scripture. The challengers, somewhat paradoxically, fall back on the teachings of the "reverent Fathers," who turn out to be Cranmer, Ridley, Hooper, Latimer, and the like. Accompanying their zeal is a fanatical hatred of "the Antichristian sinagogue of Rome"; and they reproach Hooker for having written about Catholics that in respect to the main parts of Christian truth, "we gladlie acknowledge them to be of the familie of Jesus Christ." "Mai. *Hoo.* is verie arrogant and presumptuous to make himself the onelie Rabbi," they write.

The *Christian Letter* is the tenth of Cartwright's Latin and English pamphlets in the Library. **M. M.**

Edifying Works by T. S. Arthur

TIMOTHY SHAY ARTHUR began his long literary career at Baltimore in the early 1830's, when Edgar Allan Poe was influencing younger writers there. His aim was to educate the public, and temperance became his special topic; but he also considered such subjects as extravagance, domestic relations, and religion. Before his death in 1885, at the age of seventy-five, he produced some one hundred books, besides editing a series of minor periodicals.

No later work of the author ever rivalled *Ten Nights in a Barroom,* which appeared in 1854 with enormous success, but there were other favorites. Among those in the Library's possession are *Arthur's Home Stories, The Snowflake, Our Little Harry,* and a dozen others, mostly in the original editions. Recently the Library has acquired copies of *Family Pride,* 1848 (which includes a second title, *Pride or Principle*), *Lessons in Life,* 1851, and *The Good Time Coming,* 1855.

Family Pride is the story of Emily Watson, a young woman whose parents, ashamed of her marriage, kidnap her child and drive her, as a widow, into the poorhouse. No opportunity is given to ponder legal responsibilities, for behold! no sooner has the agitated mother found that she can trust in the Lord, than fate — in the form of a carriage and an obliging driver — whisks her away to a neat establishment with "handsomely furnished parlours," and her child, restored, grows up to marry a rich southern planter. In *Pride or Principle* Arthur uses his favorite device of contrasts to show the folly of exaggerating the importance of etiquette. Lizzy, a girl just up from a sickbed, walks across town to call on her friend Helen. Because the footman is upstairs when she rings and the mother is unwilling to demean herself by opening her own door, Lizzy goes home without sitting down and this "shatters" her constitution. Helen, a noble character representing "Principle" as opposed to her mother, who is "Pride," receives the love of a refined young man. **T. C.**

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various Branch Libraries. Fiction is listed in* Books Current *only.*

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 9

Contents

	Page
GEORGE GISSING TO HIS SISTER By Jacqueline Steiner	323
A LOYALIST IN SPITE OF HIMSELF By Zoltán Haraszti	337
WOOD-ENGRAVINGS BY ASA CHEFFETZ By Arthur W. Heintzelman	341
A BIBLIOGRAPHY OF AMERICAN NEWSPAPERS	343
ILLUSTRATORS OF CHILDREN'S BOOKS	344
TEN BOOKS: SHORT REVIEWS	
Ellery Sedgwick, editor: *Atlantic Harvest*	345
John Hope Franklin: *From Slavery to Freedom*	345
William L. Shirer: *End of a Berlin Diary*	346
Major-General Sir Francis de Guingand: *Operation Victory*	346
Burton Rascoe: *We Were Interrupted*	346
Olivia Howard Dunbar: *A House in Chicago*	346
William Seagle: *Men of Law*	347
Thomas Jefferson Wertenbaker: *The Puritan Oligarchy*	347
Elizabeth Gilmore Holt, editor: *Literary Sources of Art History*	348
Janet Whitney: *Abigail Adams*	348
LIBRARY NOTES	
A First Edition of "Emma"	349
The Astrolabes of the World	349
Francis Parkman to a Fellow-Historian	350
"Adam in Eden," an English Herbal	351
Lectures and Concerts	351
LIST OF NEWLY-ACQUIRED BOOKS	352

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EDITOR: ZOLTAN HARASZTI

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More Books

The Bulletin of the Boston Public Library

NOVEMBER, 1947

George Gissing to his Sister

THERE are not many today who read the works of George Gissing, but his reputation among students of the novel is very high. His *New Grub Street* is a classic in its way, and represents something unique in the main stream of English literature. He wrote in the latter part of the Victorian period; his work expresses the economic unrest of a time when the Fabian socialists were growing in numbers, and when two such opposite natures as John Ruskin and William Morris were setting forth their solutions to the problems of society. Gissing was a contemporary of Zola, and he introduced a new realism into English writing. But whereas Zola's realism is bold and powerful, that of Gissing is rather staid, impersonal, and precise. His subjects are in the tradition of Dickens, whom he greatly admired, but he is not as sentimental or melodramatic, nor one whit as humorous. Gissing was a divided personality — on the one hand, he was drawn toward the working classes and what was termed at the time "low life"; on the other, he aspired toward a life of culture, in which he might study the history and writings of ancient Rome and Greece in quiet solitude. His working people are for the most part portrayed with a cold objectivity; his warmth was reserved for the past. Nevertheless, his books show a scrupulous intellectual integrity, combined with great energy and earnestness. Interestingly enough, they had much greater influence in America than in England; Frank Norris, Upton Sinclair, Theodore Dreiser, and others are indebted to him.

Gissing, who died in 1903 at the age of forty-six, produced about thirty volumes (five of them published posthumously). This is a considerable number, especially since it does not include his hack articles, and the novels or portions of novels which he destroyed. The same care that characterizes his fiction also appears in his letters. Some of these were published in *Letters of George Gissing,* 1927, arranged by Algernon and Ellen Gissing, his brother and sister, and they extend from his school days to his death. The collection is far from satisfactory. The editors have

made a conscious effort to conceal all their brother's marital difficulties, even though these had a crucial effect on his life. Under such circumstances, one cannot entirely dispense with *The Private Life of Henry Maitland,* a disguised biography by Morley Roberts, published in 1912. The book has been attacked as "malicious" because it contains some shocking details about the novelist; however, the author, who had been his friend since their college days, writes of him with great regard. Gissing did brilliant work at Owens College, Manchester, from 1872 to 1875, when his career was suddenly terminated by a scandal with a prostitute. Roberts suggests that he had been stealing from coats and lockers of fellow students in order to obtain money for the girl's support. He was imprisoned and, some time after his release, friends sent him to America, where he stayed about a year.

He landed in New York in the fall of 1876, and soon came to Boston. His first extant letter from this city was written to his brother Willie from a boarding house at 71 Bartlett Street. He mentions that he has no employment, but speaks of his hopes. "My principal friend here is Mr. Garrison. He knows the editor of the *Atlantic Monthly* — one of our best periodicals — very well, and thinks he can perhaps get me a place on its staff in some capacity. I have just written an essay on Burns and Heine as song-writers, and it is going to be shown to the editor." Roberts mentions Lloyd Garrison, a poet, who knew Gissing in America, from which one may gather that this was William Lloyd Garrison, the younger, who wrote principally on economic and political subjects, and collaborated on a book with Henry George, but who also published a book of thirteen sonnets. The editor of the *Atlantic* was at that time W. D. Howells. It is uncertain whether he saw any of the young author's work; if he did, he did not accept it for publication. In his next letter of November 13, Gissing tells his youngest brother, Algernon, that he was "doing a little writing for newspapers and periodicals." After reporting on his reading of Goethe, George Eliot, and Thackeray, and giving an account of the presidential elections, he goes on: "We have a glorious public library here. It is free to all to use and I can assure you it is excellently patronized; for here, you know, everybody reads. There are very few books that one would be at all likely to want that it does not contain. Altogether Boston is a splendid place. I should be very sorry ever to leave it for good." At the time the Library was housed in a building on Boylston Street. Soon afterwards, on January 28, 1877, the young Englishman wrote from Waltham, Massachusetts, where he was living with a private family. He had at last obtained a place as assistant teacher in the high school, teaching German, French, and English at a salary of eight hundred dollars. Gissing was delighted with the order displayed in the school, and the respect with which the teachers were treated. He even had a visit from a newspaper reporter,

which indicated to him that a high school teacher was "an important person" in America.

It is not clear why he left his position in Waltham to live in Chicago, where he had no security. H. G. Wells, who was his life-long friend, suggests in an article written shortly after his death, that it was the result of his "curious inability to do the sane, the secure thing." Whatever the reason, Gissing left for Chicago shortly after his last Waltham letter, and during his few months' stay there contributed several short stories to the Chicago *Tribune* and other papers. Some of these were published under the title *Brownie* in 1931 by the Columbia University Press. They are sketchy and sensational, but show definite talent. In the fall of 1877 he returned to England, and married the girl from Manchester. In the following year he had completed a novel which he tried in vain to sell, and in 1880 he published, practically at his own expense, *Workers in the Dawn.* After another unsuccessful novel, *Mrs. Grundy's Enemies, The Unclassed* appeared in 1884, and after that the way was fairly clear.

THE Boston Public Library, which possesses twenty-one works by Gissing in first editions, has recently acquired a group of seventeen letters by him, all written to his sister Nelly (Ellen). Only a few of these are included, and only in part, in the *Letters of George Gissing.* The letters extend from 1885 to the year before his death, 1902, and some of them run to more than a thousand words. The subject matter ranges over a number of topics, not the least of which is Gissing's affectionate solicitude for his sister, who was ten years younger than he. The first letter, where he instructs her about her costume for coming down to London, displays a tender care and interest. Other letters concern the progress of his writing, his married life, his friends, and contain much about his feelings and general outlook.

On March 14, 1888, he asks his sister, "Do you think it comes from the fact of my release from that long burden that I feel my loneliness more than hitherto?" The question undoubtedly refers to the recent death of his wife, who had drained all his resources and caused him much misery in the ten years of their marriage. His second marriage was no better. It was undertaken impulsively, in desperate loneliness. (Maitland explains in Morley Robert's book: "I could stand it no longer, so I rushed out and spoke to the very first woman I came across.") Passages from the letters in the Library testify to the small regard which Edith, whom he married in 1891, elicited from him. "Of course, Edith will never learn foreign languages . . . ," he writes of the difficulties they faced in travelling on the continent. This must have been a grave fault for him, for he valued learning very highly in women as well as in men; he was always advising his sisters about literary matters. And again: "Edith does very

well — improves much in every way. I am more than satisfied with her. The house is orderly, everything punctual. She has many very good qualities." Gissing wrote often of servants in that vein; in fact, Edith herself may have been a servant before her marriage. In the letter of December 30, 1895, there are hints of a perilous domestic situation: "No doubt it will seem strange to her [a Miss Maddison] that she is not invited to come here; but so does it seem strange to various other people, whom I shall never be able to ask. We see but one visitor — Miss Collet; who knows the extraordinary circumstances of the establishment, & puts up with everything." The difficulty could not have been mere poverty. Gissing had sent his two young sons, Walter and Alfred, away, because, according to Roberts, he was afraid of the dangerous influence their mother might have upon them. In January 1898, when it is no longer certain that he was living with his wife, he writes: E's latest statement is that she will go before a magistrate, & declare that I have 'deserted my family'! I am really afraid she will end in the lunatic asylum." Thus twice Gissing plunged headlong into disaster, and then made it a point of honor to serve his term of wretched unhappiness.

He kept up a steady correspondence with Willie, who died in 1880, with Algernon, who himself achieved a small reputation as a writer, and with his sisters, Madge and Nelly, who started a school in Wakefield, Yorkshire, where they were born. Nelly appears to have been his favorite. His first letter to her was addressed from his school at Alderley Edge, when he was fourteen and she only four. In September 1888, before his marriage, he wrote to her: "And with what delight should I visit that house — the house where sister Nelly was ruler! . . . It is little likely that I shall ever have a fixed home of my own, but that would matter little if you had — in your own abode — a room always waiting for me." It is a singular commentary on his relations with women that he scarcely looked forward to a life of his own, with his own wife and family, but instead looked back — to his sister, whom he so rarely saw. This was as much true after he was married as before.

From his novels, one would gather that most of Gissing's life was spent in great poverty. Frank Swinnerton and May Yates in their respective studies, deny this, and claim that after 1882 he was able to get along. But he could never free himself from the near presence of poverty, and he was continually a victim of illness. One result of his need was that he took a considerable interest in socialism in his youth. But he was too much of a misanthrope to remain a rebel for long. He regarded the fact that he was poor as a personal affront. Throughout these letters as well as others, he complains of having to associate with vulgar people. "If I cannot get society of an equal kind," he writes on March 14, 1888, "I suppose I shall have to make acquaintances among my inferiors. That

has always been my lot." Again, on April 29, 1891, he remarks, "We make no acquaintances, & seem unlikely ever to do so. The people in the house do not at all suit us & we merely keep on civil terms with them." This repulsion for the "people in the house" is singular in the light of Gissing's marriages.

In spite of his personal unhappiness, he continued to write furiously. In his spare hours he tutored in classics and languages, and turned out articles for the current reviews. In these letters he mentions several of his novels, among them *Demos,* 1886, his first book to win him recognition, and *Thyrza,* 1887, one of his finest works. Most of his novels up to that time dealt with working people. But *Demos* and *Thyrza* cannot quite be called working class books, because the principal relationships portrayed are those of upper and middle class people with a few "exceptional" working men. In *Demos,* a worker who is a socialist becomes exceptional by inheriting a fortune, which he uses to set up a model iron works, in a fashion that seems to have more in common with paternalism than with socialism. In *Thyrza,* there is another reformer who failed, this time a member of the upper class, who wishes to take workers away from the sordid things of this world and interest them in literature. One of the chief characters is a worker of unusually quiet, meditative, and literary temperament. But that which makes *Thyrza* a good novel is quite divorced from all these stage props. It is the characterization of Thyrza herself which distinguishes the book. She is a strange being out of a dream (again, an exceptional working girl) who falls hopelessly in love with Egremont, the literary reformer, far above her in class, but very like her in spirit. This is one of the few places in Gissing's work where human passions are the central force, supported by several warm and engaging portraits of working people. *The Emancipated,* 1890, is a departure from the earlier novels of poverty. Gissing's sister was shocked — and much upbraided by him for it — on account of his unfavorable picture of Miriam, an excessively pious and puritanical woman. There is much discussion about the book in this group of letters, and there are many indications that it produced a severe strain in their relationship, something which distressed Gissing considerably. Nelly appears to have been a fairly conservative and provincial person, whereas Gissing affirms: "My part is with the men & women who are clearing the ground of systems that have had their day & have crumbled into obstructive ruin." As to the literary merit of the work, George Meredith, already a famous novelist and a reader for Chapman & Hall, had warned Gissing a few years back that he had better keep to "low life" scenes, because that was what he could do best. The advice was given about *Isabel Clarendon,* 1886, but it applies as well to *The Emancipated,* where cold logic and explanation play far too great a role.

A LETTER of April 1891 refers to a book as pleasing even to Edith, as well as to Nelly and others. That book was *New Grub Street.* It marked the peak in Gissing's career, for in it he united all his intellectual and creative powers. Perhaps he was able to do this because the subject was so close to him. The novel — in three volumes — was written in eight weeks, and yet is the most closely knit of any of his works. It cost him a good deal of pain: "Writing it, I believed it trash, for it was wrung, page by page, from a sluggish and tormented brain." It was named after the London street inhabited by starving journalists and made famous by Swift and Pope. Edwin Reardon, the character most like Gissing himself, was a man who could not, even though he half-desired it, write for the popular taste. Finally, he was no longer able to write at all and took a job as a clerk, whereupon his wife abandoned him. In sharp contrast to him is Jasper Milvain, whose work is accepted by all the periodicals because of his ability to meet the right people. Money is the central theme. The destinies of all the characters are controlled by legacies and wages, and in the end it is the mercenary who live and are happy; the poor and the noble die and are forgotten.

Gissing's temperament was anything but joyous. "The outlook," he comments in the above letter, "is not very cheerful; impossible for me to see the world in a rosy light. At the best it looks to me only not-intolerable. As for human aspirations, I know not their meaning, & can conceive no credible explanation." This dry and gloomy view is borne out by the reflections in the semi-autobiographical *Private Papers of Henry Ryecroft.* "I am no friend of the people," he declares and goes on to express his distrust of democracy, and to speak of his belief that worth lies in the individual, but never in the class or crowd, where human beings are vulgarized. Gissing thus shows himself akin to the older Victorians, to Carlyle, Ruskin, and Arnold. They were well aware that something was wrong with the social order; but since, for them, culture — "sweetness and light" — was the highest ideal, they believed that its dissemination was the first step toward improving the lives of the working class. Who workingmen were, what they wanted in immediate terms, the Victorians neither saw nor wished to see. It was somewhat the same for Gissing. His feelings for workers were a mixture of sympathy and repulsion. Without doubt, he was more intimately acquainted with poor people than Ruskin, and he had known hunger, but their "vulgarity" oppressed him.

It was in Italy that he spent his happiest days. He wrote many long letters to his family and friends, describing the air, the sea, the towns, all of which recalled to him most vividly the culture of the Romans. His book *By the Ionian Sea,* 1901, deals with his stay there, and the novel *Veranilda,* on which he was working when he died, is a romance of fifth-century Rome. One of his most pleasant experiences in England was his visit to

Shakespeare's home, which he speaks of in one of these letters: "What a day I had yesterday at Stratford! . . . For two hours I lay on the edge of the churchyard, looking over the Avon; innumerable were the pipes I smoked, deep were my meditations." But something always came along to spoil his happiness. In Italy it was the climate, which was ruinous to his health: "Italy is a splendid country for the young & the strong; for invalids, it offers little comfort & many dangers." As for Stratford, his visit there was disturbed by the presence of garrulous old women who followed him throughout Shakespeare's house "bent on explaining the meaning of 'quarto' and 'folio.' "

He lived in Southern France during the last part of his life, when he was suffering continually from a lung disturbance. His third wife, a cultured Frenchwoman, with whom he at last found real companionship, cared for him devotedly. He died in St. Jean Pied de Port, near the Pyrenees, having long been parted from his children and England, but in the presence of his friends.

In a note Gissing defined realism as signifying "nothing more than artistic sincerity in the portrayal of contemporary life." The phrase is vague, but it meant something definite to him — freedom from merely pleasing people by keeping disagreeable facts out of sight and always ending the story on a cheerful note. His characters, as individuals and as groups, act on neutral ground. One is never carried away by them; rather, one examines them with interest. Gissing possessed neither an easy grace, nor a soaring imagination, but his intelligence and truthfulness give his works a lasting value.

JACQUELINE STEINER

Letters of George Gissing

7.K. Cornwall Residences
Friday [May 1885]

My Dear Nelly,

It is twelve o'clock, & I am just back from a delightful dinner-party at Craven Hill; but I had better reply to yours to-night. Mrs. Gaussen suggested *white cashmere* for the evening dress, but, if you object to white, then how would *blue* do, — unless, of course, you prefer black, which I myself like. Never mind how simple the dress is, but let it be of good stuff & *well made*. It must be pretty low, I think; dresses are worn so at present. A nice pair of shoes for evening wear will be essential, I think. Also *gants de suède,* but wait & get these in London; they cost next to nothing. I don't know what boxes you are bringing, but I should suggest that you have them cased in brown holland, — you know the way I mean.

I am told that *canvas* is much worn for morning and afternoon. What this means I don't exactly know. Have a nice afternoon dress.

I saw about walking costume. Doubtless you understand this, but ladies seem to dress so elaborately of a morning. However, don't let *everything* be new; that is to be avoided. Gloves, don't buy till you get here. Unless you are quite sure about it, I would also come up in an old hat, & get a new one here; you will see the kinds that are worn. In fact you can leave all the small things, if you like.

Bring some of your favourite music, & have a few things by heart; no doubt you have already.

I hope to come on the Friday before Whitsunday, & bring you back on the Monday morning; cannot afford longer time than that. I think you will be a week with me, & then a week at Craven Hill. You will find the Gaussens admirably easy to get along with; Ella Gaussen is almost as nice as her mother, which is saying a great deal. She has been singing well to-night. By the bye, you must sing if possible. Practise Das Fischermädchen.

You will be up for the Academy, Grosvenor, &c, & be able to see Irving in Hamlet, I believe. I hope it will all do you good.

With love, dear Nelly,
George

7.K. Corn. Residences
Saturday [May 1885]

Dear Nelly,

I have commissioned Mrs. Gaussen to buy the material for your evening dress, & it shall be sent to you. I believe it will be of "Canvas", & full directions shall accompany. So the afternoon dress must be something different. I telegraphed for fear you should be taking irrevocable steps, yet I fear you won't get the message much before to-night.

Affectionately.
G. G.

7.K. March 14." '88.

My dear Nelly,

Your letter cheered me, as your letters always do. I am still far from beginning to work. I remember no time when I felt such great persistent bodily weakness, with corresponding inability to exert my mind. I took up a pen on Monday, but could not frame a sentence; in blank misery I sat for half an hour staring at the sheet of paper, then turned to stare for hours at the fire.

I begin to think that the air of this part of London is proving fatal to me. Everybody draws attention to the fact that the fumes of Baker Street Station must be poisonous, & I daresay there is something in that. Perhaps I did a very wrong thing in renewing my lease. I may, after all, be forced to abandon the place.

Yes, I should do this. I should look about for lodgings toward Hampstead. They would have to be unfurnished rooms, & in a house where I could have not only common attendance, but cooking. Immensely difficult to find such a place, with suitable people. And then the frightful difficulty of dismissing Mrs King, — I fear I should have to pay her a pension, — don't you think so? Still, it would make my life vastly easier: no trouble about parcels, &c, & there might even be some kind of human intercourse possible.

I speak very seriously when I say that I feel to be growing weaker & weaker. I cannot reconcile myself to the thought that my life's work is over — there is so much I still want to do: I have so much to say. It is useless to ask advice; I must act on my own responsibility, of course.

Do you think it comes from the fact of my release from that long burden, that I feel my loneliness far more than hitherto? Hitherto I have reconciled myself to it as being meritable; now I fail before the prospect of months & months, years perhaps, of absolute solitude. I cannot leave London, both on account of my work & of Grahame.

Yet, on the other hand, the fault I am finding with the air of this place may be imaginary. Still, in any case, it would be a vast improvement to have attendance in a house. But the terrible difficulty of finding a quiet place.

I suppose I must inevitably remain here till I have a book to sell. But when I shall be equal to work I know not. My cold is very bad, & a cough has added itself. — I have got another bottle of oil, & shall continue taking it steadily.

Will it be better when days of sunshine come? Perhaps so; I must just wait & see. But another winter I cannot face here; seriously I do not think I should live through it.

All day long I do absolutely *nothing,* — I do not even read. Goodness knows how I get through the hours.

It did me good, mentally, to talk with you for those few days, — but they were so few. Wonderful how you have matured in mind these last two or three years; I think we should soon understand each other, if we only had opportunities. But the opportunity will never come, never. Thus life — short as it is — is thrown away: we act & think as though we had a literal eternity before us. — I am delighted by the living interest you take in such things as Browning's poetry; it is such a sign of health. At present I *cannot* interest myself in anything: I do not live, but merely support existence.

You will get so used to this kind of querulousness that you will pay no attention to it — which perhaps will be the best thing that could happen. What *is* the use of complaining, when there is no remedy? Yet it seems so miserable that a man at my age, with my (I suppose I may say) reputation, &, now, with absolute freedom, should be so utterly companionless. What I want is domestic society; I want to know a family of people, with whom to have restful intercourse. If that were gained, it would matter little where I lived. It will never benefit me to take change of air, or anything of the kind, so long as I am a hermit wherever I go: I merely carry a desert with me.

If I cannot get society of an equal kind, I suppose I shall have to make acquaintances among my inferiors. That has always been my lot. If I take

lodgings, I shall have to make friends of the people who keep the house. I had rather go & sit at Howhold's fireside than be absolutely alone. Yet that is practically impossible, for such people cannot foot themselves on equal terms with me.

When I am writing, I can partly forget myself in the worlds I create. Write I must; it is the only refuge. Surely when my cold goes I shall feel stronger. By the bye, there is no doubt that I got much harm during those weeks at Eastbourne; it weakened my chest sadly. I am now taking the oil three times a day, & am careful to have a good dinner.

Strangely, I manage to sleep very well. Though I do nothing, I go to bed at ten o'clock utterly tired.

Yes, you too have your daily difficulties, & I dare say you make much less of them than most people would. There must be few, very few — if indeed there is anyone — who understand you & value you aright. The commonplace consolation is: "Remember what multitudes of people are in the same position." That is no solace at all; it merely intensifies the misery of the particular case by making it seem more hopeless. That yours is hopeless I cannot for a moment bring myself to think. Happily you are very young yet: the future is alive with possibilities. But I only wish you and I could make the present more endurable to each other by an hour's talk now & then.

Well, here is a great abundance of dreariness, — you will scarcely get the end of it. My best love to you, dearest.

George

I am much pleased by receiving this evening a letter from a Frenchwoman, from Paris, asking if she may translate "Demos"! She says that she has published translations of many novels in the Revue des deux Mondes, &c. Also she speaks with much interest of "A Life's Morning." It rejoices me that I have readers in *Paris*!

Thursday

My cold is no better, but I am somewhat more cheerful this morning. An idea or two have come to me. — Please thank mother for her letter. There is no snow here.

I suppose you have seen last Saturday's *Free Press*. The Editor sent me a copy.

G. G.

Smallbrook Cottage. Broadway.
Sept. 13th 1888.

My dear Nelly,

Your rainy news astonishes me. There was not even a threat of rain on my journey, & since my arrival here the weather has been perfect — absolutely perfect. What a day had I yesterday at Stratford! From dawn to sunset an unclouded sky; warmth of the most genial kind, just tempered by a breeze you only felt in walking on. For two hours I lay on the edge of the church-

yard, looking over the Avon; innumerable were the pipes I smoked, deep were my meditations. Without any effort of recollection, scraps of William kept coming into my mind; & the one which recurred most frequently, & which was of most soothing efficacy, was:

"We are such stuff
As dreams are made on, & our little life
Is rounded with a sleep."

The House I did not enjoy. If I could have wandered from room to room alone! But to be pestered by garrulous old women, bent on explaining to you the meaning of "quarto" & "folio", & gravely reminding you that Sir Walter Scott was "the celebrated novelist" — no, this disabled me from really looking at a single thing. For one sees not with the bodily eye alone; the spirit must be unruffled & able to reflect external things like a still lake; otherwise, profit of gazing there is none.

Shottery was another matter. Save that children ran forth from the garden of Anne's Cottage, holding flowers which you were expected to pay for, there is nothing to offend. And the village is very beautiful, — old, quiet, intersected with lanes & pathways, surrounded with undulating meadow & cornland. Here without all doubt William has often & often rambled in days when he had little foresight of Hamlet. "Who's that just gone by?" some cottager would ask in the evening; & the answer would be — "Why, I believe it was young Will Shakespeare, but I didn't quite catch his face."

On Tuesday morning, Aunt & Mary came hither to pay a formal call. They were seemingly nervous & aunt appeared to be in low spirits. The same evening, Katie & I went to have tea with them. We had a pleasant evening. Mary is simple & agreeable & full, I should think, of bright possibilities. But I am told that she is going to marry an utter clown, — a deplorable thing, & not easily to be understood. Yet I suppose her sphere of knowledge & reflection is painfully restricted. The possibility of better things seems to be there, however, & a removal into the midst of life for a time might do wonders. Anything of the kind is little likely to happen, seeing that, according to Katie, the man she is to marry was made miserable by a night's absence from Broadway.

Well, well; I know that resignation is a virtue, & I know that it is foolish to wish disturbance to people whose life runs smoothly in a narrow current. But the frustration of possibilities in human nature is none the less grievous. To think of the thousand instances in which such frustration is daily being accomplished. Especially in the case of girls' marriages does this come to pass. I believe it to be very, very seldom that a girl is elevated by her husband; I believe it to be rarer yet for a girl to raise her husband's moral & intellectual tone. The latter is a thing that happens in the most exceptional cases. Commonly, the two people adopt each other's weaknesses, & by this dolorous process — instead of by the higher one of mutual aid — grow assimilated.

All this, partly apropos of Mary Bedford, partly of Ella Gaussen; for I had a letter from Ireland the other day. I suppose it is all but certain that Ella will some day marry a man of very limited capabilities. Yet on the whole it will be better for her to do so, I dare say, seeing that she has a strong turn

for the commonplace enjoyments & interests of society. She will not, in such case, exercise an elevating influence; for that, she is not strong enough. With no little interest I shall watch the course of her existence.

To speak of the state of things here. I cannot after a good deal of observation, at all enter into mother's view of the case. That she found insufficient supplies of food, surprises me; but perhaps they had some special reason for sparing just then. At present I find nothing of the sort. Then again, she seems strangely to have had eyes for nothing but a few defects of kitchen management. Now I certainly have had no opportunity of examining kitchen, larder, & scullery. It *might* happen that I should find there an occasional speck of dirt, a something undusted, a something unscoured, & so on. But in the house at large, what do I find? The bedrooms are beautifully clean, & arranged with really noteworthy taste. The lower rooms are very comfortable indeed, & their appointments testify everywhere to culture & a sense of the beautiful. There can be very few cottages in England that present so remarkable a testimony to the intellectual enlightenment of the occupiers. Well, & the servants? A rosy-cheeked, healthy, clean-clad girl, willing in manner, cheerful in speech. She is always addressed with kindness, always replies becomingly. Now what I have to say is this. If man does not live by bread alone, still less does he live by the sole observation of kitchen & scullery. Even if there *were* a little less than perfection of spotlessness in unseen places of the house, I maintain that such matter is of *less than no account* where all else is so excellent. Never do I hear a word about household concerns; never is a meal discussed; never is the servant referred to in our conversation. Evreything of that nature *comes to pass* merely; it is not wearisomely laboured over. In the parlour & the study, the life is that of reasonable human beings — as it should be. Now, *is* it worth sacrificing this human progress & peace for the sake of making sure that there is nothing in the kitchen that *might not* be better? Is it, really? — No, but then of course the inhabitants of a house must unite in recognizing that the mind is of more account than the body. Mother would grant you that, hypothetically; but we know sadly enough that her practise is in precisely the opposite direction. It is a sad, sad thing that anyone would be rendered incapable of spiritual activity by ceaseless regard for kitchen-ware & the back-door steps.

I hope you clearly understand me. Cleanliness there should be, & here there *is*. But in *no* case can it be right to pursue perfection in the hidden part of a house at the cost of ruin to the places wherein one lives & moves & has one's being.

You once said that in *your* house such things would be otherwise. I believe it. I believe things would work with you as they do here. And with what delight should I visit that house — the house where sister Nelly was ruler! I live in hope & trust that I may do so some day. It is little likely that I shall ever have a fixed home of my own, but that would matter little if you had — in your own abode — a room always waiting for me.

Well, this is a Bertzian sort of letter, & I must close. Mrs King sends the *Star* — which, by the bye, I found for sale at Stratford station. The *Spectator* I can get at Evesham, I find, & you shall have it in the course of next week.

I have a letter from Plitt. He thinks he may spend the winter in Paris, but rather tends to Naples. Heavens! Living there costs only half what it does in Paris, &, by roughing it, you can get there for £5. But I dare not. The place is very unhealthy, & I am not strong enough to face risks.

With much love, my dearest. It is a great pity that you should spend this week in such a gloomy place. I am just going to write to Payn, & shall give the Wakefield address.

George

7.K. April 1. '90

My dear Nelly,

It does not surprise me that the spirit of the book is distasteful to you, but I certainly am rather surprised that you find *nothing* to like in it. The general opinion here is that the book makes a great advance on my others. I myself think that it is the best yet in style & characterization.

Well, you see, we look at these matters, not only from different, but from opposing, points of view. There is no use in expressing oneself harshly; that helps nothing. But the fact is, of course, that my intellectual & moral world have scarcely one point in common with that wherein you live. I am afraid you do not even suspect how true this is. The books I read, & the people with whom I converse, have a view of life which to you is either meaningless, or else highly repugnant; & we, on the other hand, find it impossible to accept a single one of the positions which to you are axiomatic, indisputable.

The one thing that grieves me is the thought that, owing to lack of experience, you imagine me singular in my way of thinking. Whereas the fact is that I only represent the prevalent views of our day. You do not know that, because you are so carefully shut in on every hand; so much so, that you will even shake your head in incredulity at what I say. Yet it is so simple a truth that I wonder at having to state it.

Some day perhaps your opportunities will increase, & then, like Miriam, you will be amazed to find people of admirable personal qualities holding views which seem to you utterly incompatible with such respectability.

In very deed, there is a satiric vein in "The Emancipated" which, to those conservatives who understand it, will make the book rather acceptable than otherwise. (This you evidently missed.) It comes of the fact that I am able to look at both sides, & to laugh at the weaknesses of both. This is why the conservative organs have frequently spoken of me as if I were of their party. The uncompromising party of radicalism still regard me with doubt; I do not go far enough for them, or at all events do not speak with sufficient intolerance. Now these things being recognized facts, it is a little painful to me that *you* should be less discerning than critics who are strangers to me.

But no, you will not like my future books. I have been waiting until my position with the publishers enabled me to write with freedom. Even you must recognize that hypocrisy in literature, however mild, is not admirable. My part is with the men & women who are clearing the ground of systems that have had their day & have crumbled into obstructive ruin. To those who live in quiet corners of the earth, where those systems still seem solid edifices,

& who know nothing of the true state of things in the greater part of the world, we seem mere reckless destroyers. This is an inevitable misconception. Short of ceasing altogether to write, I have no choice but to present myself before your imagination in this distorted fashion.

To be sure, the mistake is for you to read *my* books without at the same time reading other books of the day. Therefore I seem to you isolated.

Well now, let me know as soon as you can the exact date on which you will be ready to come here. I think it would be well if that could be a Monday, but that may not be possible. You will soon know, I suppose.

I have not heard from Alg. at his new abode yet. I hope they are comfortable. It is at all events extremely cheap.

I am working from morning to night; a walk round the park at mid-day. Shall be very glad of a rest before long.

I suppose you have definitely taken the new house? It seems to me admirable in every way.

With much love, yours, dear Nelly,
George

Yes, we will speak of any points you wish to touch on, when we meet.

On second thoughts I will enclose the copy of a letter from a German authoress to Bertz, which the latter has recently sent me. Perhaps you will return it presently. One needs this kind of thing to help one in face of difficulties.

(*To be continued.*)

A Loyalist In Spite Of Himself

HISTORIANS estimate that about one-third of the Colonists were on the side of the British during the Revolutionary War. In Massachusetts the proportion of the Loyalists was perhaps smaller, whereas in New York it outweighed that of the Patriots and kept an even balance in several other states. But everywhere there were, in addition, people who did not wish to take definite sides, and whose position became more or less determined by circumstances. Such seems to have been the case of John Amory, a prominent merchant in Boston, who, his property confiscated, was sent into banishment and was allowed to return only after the conclusion of peace. A Loyalist in spite of himself, on February 12, 1788 Amory wrote a long letter to James Lovell, Congressman from Boston and an influential member of the Committee for Foreign Affairs, recounting his story and asking help.

John Amory was the youngest of the three sons of Thomas Amory, a native of Limerick, who settled in Boston in 1721. The elder Amory must have been a considerable person, since a portrait of him exists painted by John Singleton Copley after an original that had been attributed to Sir Godfrey Kneller. John himself was married in 1757 to Katharine, the daughter of Rufus Greene. In his younger years he counted for a Patriot, for in 1760 he was one of the fifty-eight memorialists who took a stand against the officers of the Crown. There are no traces of later public activities on his part. John Amory was a good family man, who by the time of Lexington had no less than six sons and four daughters. He too became a substantial citizen, as Copley's portraits of him and his wife testify.

The cause of his trouble was the trip which he made to England within a month of the battle of Lexington — although, as he insists to James Lovell, he had determined on the voyage before that event. He left behind in Boston all his belongings as well as his ten children. Far from wanting to run away from the war, he states, he wished to return as soon as possible. He goes on saying that in the summer of 1776 they engaged passage for America, but his wife's illness prevented them from traveling; and that soon after her death in April 1777, he came back alone.

After a short stay in New York and Newport, where he visited General Howe and General Pigot (the latter was the British commander at Bunker Hill), Amory landed in Boston, where he was promptly hauled before the Committee of Inspection. At the hearing he acknowledged that in New York he had taken the Oath of Allegiance to the British; and while he was willing to take the Oath of Allegiance to the States, he could not consent to bear arms against the King of England. The Boston Court took no chances with those suspected of treachery; it resolved to send Amory to Providence, where General Spencer had command of the

Revolutionary Army, and from there to transfer him to Newport, held by General Pigot. Indeed, Amory's name was on the list appended to the Banishment Act of Massachusetts, passed in September 1778, forbidding the return of the exiles under the "pains of death without benefit of clergy"; and the later Confiscation Act, passed in April 1779, was also applied against him.

Amory's letter to Lovell is worth printing in full. Apart from the vicissitudes of an individual, it shows the temper of the time:

Providence feby. 12. 1778

As I cannot believe, that the prejudice which *Party Warmth* commonly creates in little minds, has so far effected yours, as to make you forget an old acquaintance, I must still address you as my friend, and will make no apology for writing you on a Subject, the most interesting to me. It is probable that before you may receive this, you will have heard of my going to Boston, my being rejected by my countrymen & sent back an Exile, to the place from whence I came. As the Circumstances of this matter may be misrepresented, I take the freedom to relate to you the whole of my conduct since my leaving home, not doubting your readiness to do all the justice to my character which truth may call for.

Prior to the 19th April 1775, I had determined on a Voyage to England & about a week after that period, engaged a passage for myself and wife, on board Capt. Callahan for London, leaving behind me all my effects and a family of ten children. Upon my arrival there, finding the troubles in America not subsided, as I had hoped, I determined on returning home as soon as possible, but no convenient opportunity offr'd by which my Wife could come, 'till the Summer 1776, when I engaged a passage, but unhappily at that time, she was taken ill, & languished till the next April, when she died. I then took passage for New York, in my way home, where I arrived in July last. Immediately on my going on shore, I was told that it was expected that the Passangers should wait on the Mayor, to give in their names. & Soon after passing with a friend by the Mayor's Office, he proposed I should step in there, which I did, when to the surprise of my friend as well as myself, after giving in my name, the Oath of Allegiance was tender'd me, which, being thus circumstanced I took. After tarrying at New York, a month or two with Brother Taylor, I went to Newport and immediately on my arrival, apply'd to General Pigot, for leave to go to my family, but was told that as I left New York with that intent, I ought to have got leave of General Clinton, and advised me to write to him for that purpose, which I did but not having any answer, after having spent two months at Newport, I went back to New York, when hearing that Lord Howe was going to Newport, I returned back there, and obtaining leave, I embarked in a flag going to Howland's Ferry, when we arriv'd the next day & having had leave from the Council at Providence, I landed, & with the permission of Coll. Hawkins, the Commanding Officer there, I proceeded to Boston & got there on Wednesday the 28th of Jany. Immediately on my getting to town I made my arrival known to the president of the Council,

and the next day was called first before the Committee of Inspection, then before the House of Representatives, and afterwards before a Committee of both Houses, and was questioned.

Whether I had been Addresser to Govr. Hutchinson or General Gage?

Whether I had since my absence, receiv'd any favor or support from the Government of Great Britain?

Whether I had since my leaving Boston, been concerned in the importation of any goods into New York or Newport?

To which questions I answer'd in the negative. I was then ask'd if I had not brought a letter to Lord Howe — to which I answer'd that having had a long correspondence in the mercantile way, with Mr. Mark Huish of Notingham, who was honor'd with his Lordships friendship, I brought a Letter from him, mentioning me as his friend and desiring in case I should ask any favor of him, not inconsistent with his Office, he would grant it to me. I took this Letter, because I expected to have to ask his Lordship's permission to return home. After this I was ask'd, Whether I had taken an Oath of Allegiance to the King of Great Britain? To which I answer'd that I had, & related the Circumstances of my taking it. Upon which I was ask'd, whether I would renounce that Oath, and take an Oath of Allegience to the States. I answer'd that I was ready to take an Oath or give any Security for my peaceable behavior, to submit to all Laws & pay every tax or fine that might be imposed upon me, & that I should hold myself bound, both in honor & conscience, not to machinate or conspire against a State, which should receive me into its protection, but that I could not with a quiet conscience, let the consequence be what it might, take an Oath that I would bear Arms against the King of Great Britain, to whom I had already sworn Allegiance. I then prayed, that I might be suffer'd to remain with my numerous family of Children, now deprived of their mother — but I was told that unless I would swear that I would bear Arms, I must not expect to be suffer'd to stay. The Court then passed a Resolve, that I should be immediately sent to General Spencer at Providence, with a desire that he would send me back to Newport. Thus my friend, am I going an Exile into a Country where I have nothing to support me, banished from my Children & friends whom I may never see again.

Since my coming to this place, I have heard that Mr. Russel, who lives in my house, has been forbid to pay me any more rent, from which I apprehend my Estate is to be forfeited. I will not comment on this treatment, I am sure, your own feelings will suggest all I could say. Should it be in your power to point out any way, by which I might be restored to my family, I will make no doubt of your readiness to do it. Any thing you may write to Brother Jonathan or Brother Payne will find its way to me. If you think a Memoriall to the Congress, founded on the relation I have given will answer a good purpose, I should esteem it a favor if you would put one in, in my name.

I am my friend, with Affection

Your
John Amory

We may have an interesting picture of the lives of the Amorys in England through the diary of Mrs. Amory, privately printed in Boston in 1923. Mrs. Amory was no talkative woman; most of her entries briefly record the names of those with whom they breakfasted, went to chapel, drank tea, and had dinner. But it is a telling list of names — the Amorys lived entirely within the circle of the Loyalist refugees. More than half of the members of the New England Club, formed on February 1, 1776 and holding its weekly meetings at the Adelphi Tavern in London, were constant visitors in their house — as John Amory himself was an original member of the Club.

The diary reveals also their cultural interests. Once in a while the Bostonians went to Drury Lane, where they saw *Othello*; they also enjoyed Burgoyne's *Zara,* about the time it was played in Faneuil Hall in Boston; they did sightseeing at Blenheim House, and other great places; visited Oxford, with its colleges and libraries; went through Canterbury, and spent an hour in the Cathedral. In the spring of 1776 the Amorys took a trip to France, staying there through April and May, marvelling at the many palaces and churches. One night they saw Molière's *L'Avare.* "I was pleas'd with the dancing," Mrs. Amory noted, "but tired out with the Play as I could not understand one word."

It was on August 29, back in London, that she first recorded her illness; and from then on, much of the time, she was "very slow and week" with recurring fevers. Her last note, on March 7, 1777, states that they were to London "to prepare for our Voyage — having taken our passages on the *Ceres.*" The rest was added in her husband's hand: "Soon after this time, she grew so much worse, that we were oblig'd to lay aside all thoughts of going out, & continued to decline till 11th April when it pleased God to take her from me, I trust, to the Mansions of the Blessed."

It must have taken no little time for John Amory to re-establish himself after his final return to Boston in 1783. The Boston City Directory of 1796 (none were published in the preceding seven years) was the first to mention him. The last was that of 1798, in which year he was living with his son John Jr. on Newbury Street.

ZOLTÁN HARASZTI

Exhibitions in the Print Department

Wood-Engravings by Asa Cheffetz

WHEN wood-engraving called for a faithful transcript of another artist's work, usually for reproduction in magazines or book illustration, the method had to be expressive of the manner and intent of the original in texture, tone, and technique. John G. Smithwick and Timothy Cole were instrumental in founding what was then known as the New School of Wood-Engraving. They were forerunners of a long list of able and accomplished engravers, whose works are now collectors' items. These artists had little to think about other than technique, for the difficulties of color value and drawing were contained in the original from which the engraving was made. Pure line was their dominating purpose. Cross-hatch and stipple were regarded as a misuse of the medium until introduced by Timothy Cole late in his work.

With the general use of mechanical means of reproduction at the turn of the century, wood-engraving was little practiced until quite recently. A few artists realized that it could be employed as a creative and interpretive medium also; that with its great possibilities it could take its place beside etching, copper-engraving, and lithography. Now that wood-engraving is no longer used for reproduction and has come into its own as an original artistic expression, its excellence lies primarily in the personal employment of the artist's resources. The modern method recognizes no limitations, and the artist works with utter freedom. The consideration accorded to line is the same as in any other of the graphic arts. Bold lines give sparkle and brilliance, and fine ones give half-tone and warmth.

Enough time has elapsed since the rebirth of wood-engraving as a fine art to accept it as belonging in the same category as other fields of creative art. Forceful and permanent results testify that it has not only come to stay but will develop as time goes on. Prominent among the names who have contributed to the recent development of wood-engraving is Asa Cheffetz, examples of whose work have been chosen for the November exhibition.

Cheffetz was born in Buffalo, New York, on August 16, 1897. He is self-taught in wood-engraving; he had, however, an excellent foundation in drawing and painting before he turned his attention to engraving as a life's work. Matters of technique present no hard and fast rules to him, as he has discovered that there are variations of lines in nature. His lines are tributary to his subject, and his use of them depends upon the mood in rendering a particular effect. To what extent he is reliant on technique can be studied in this selection of his work. One is not conscious of bondage either to the wood or graver, but rather of the liberty the artist takes in interpreting nature. It is interesting to consider the carrying quality of these prints. When seen from a little distance, the fine arrangement of lines produces the vital moment of the artist's thought. The contours of the clouds, distance, middle distance, and foreground become well-formed masses of color value and atmosphere.

It is to Cheffetz's accomplished series of New England subjects, particularly of Vermont, that he owes his finest achievements. Losing himself com-

pletely, he captures the real character of the picturesque, rolling country silhouetted against broad expanses of calm or clouded skies. "As regards the major portion of my subject matter," he writes, "for years I have had an abiding affection for, and sympathy with the Vermont scene, with the rugged dignity of its hills, its farmlands and farmhouses." Taking the exhibition as a whole, one recognizes at once that Cheffetz has rediscovered for himself the full artistic possibilities in each new effort. His blocks, with their change from broad sweeping lines to short staccato strokes and even stipple, produce amazing renditions of texture in a newly mown field, ploughed earth, or thickly wooded areas.

Perhaps in no other medium does indifferent work reveal itself so completely. Power to produce vivid contrasts of light and shade, manual dexterity, and freedom of touch are not enough without genuine artistic perception. That Cheffetz possesses all the necessary qualities of the creative artist is demonstrated in "Up North." Such subjects win our admiration by the originality of composition and method of expression. "Spring Rains," unlike most of Cheffetz's prints so full of vibrant light, is more tonal with a leaden sky, the whole enveloped in rain. The effect is of a gloomy day with high wind, almost magical in its effect. Quite different is "Summertide, Vermont," which produces the sparkle and vivacity of midday. Contrast this with the tranquil "Peaceful Valley," with stormy sky and mysterious light bathing the whole. The long parallel lines of the sky and clouds are offset by small characteristic forms representing tree tops on the distance hills. Then compare the stipple in the trees of the middle distance and the short staccato notes in the foreground. In "Late Afternoon" there is strong individualization in treatment of tone and color. "Pastoral" was a real inspiration. The troubled sky, distant mountains, and middle landscape, with a cool light enveloping the scene is typical of the elevated environs of Vermont. The reflections in the water of the foreground act as a perfect balance to the composition.

Cheffetz seems to blaze a new trail in many of the engravings included in the exhibition. Prints like "Break of Day," "Abandoned Farmhouse," "Down Montgomery Way," "Drifting Shadows," "May Sunlight," and "Noon Shadows" should be especially studied. Each is an individual subject with colorful possibilities. Vermont, with its beauty and unique character, seems perfectly suited to Cheffetz's temperament.

No success can be attained by the half-trained artist or by an inferior hand in this difficult medium. How well-balanced the artist's talent is, may be measured by the recognition accorded his work by important museums and libraries. Asa Cheffetz has received numerous prizes and awards from the leading print societies of America; and representation in the Honolulu Academy of Fine Arts and the Art Collection of the Polish Government show that his reputation has reached beyond the limitation of our shores.

ARTHUR W. HEINTZELMAN

The Bibliography of American Newspapers

DR. CLARENCE S. BRIGHAM, Director of the American Antiquarian Society, has completed his invaluable work, the *History and Bibliography of American Newspapers, 1690–1820,* published by the Society in two large volumes, numbering more than fifteen hundred pages. The undertaking grew out of a suggestion made in 1911 by William MacDonald, at one time professor of history at Brown University, who deplored that the importance of newspapers as historical sources had been "if not underestimated, at least scantily recognized, by historians." Dr. Brigham believes that the same mistake is still made by libraries: "Since they are difficult to acquire and since they take up considerable shelf room, they are frequently rejected in favor of source material not nearly so useful."

The author began on his monumental task in 1913 and made numerous journeys, exploring the libraries of about four hundred towns and cities east of the Mississippi. He published the results in instalments in the *Proceedings* of the American Antiquarian Society till 1927. After that time began the meticulous revision, the re-examination of newspaper files, and the discovery of new ones. The work, as it now stands, is arranged alphabetically by states. It gives a detailed history of each paper, recording changes of title and supplying the full names of editors and proprietors. Then follow the holdings of the various libraries, listed in the order of importance, the earlier files generally given first.

Dr. Brigham presents some illuminating statistics. In the period covered by the bibliography, 2120 different newspapers were published, of which 447 belonged to the New England states. New York had the largest number — 183. The next largest number, 107, belonged to Philadelphia, and the third, 73, to Boston. The six greatest newspaper collections are those of the American Antiquarian Society, the Library of Congress, Harvard, the New York Historical Society, the New York Public Library, and the Wisconsin Historical Society. Newspapers which are known to have existed but of which no copy could be tracked number 194, while unique issues represent 196 papers. More than half of the newspapers died before they were two years old. The *Pennsylvania Gazette* had the longest life — eighty-seven years; the *Maryland Gazette,* seventy-five years; and the *Boston News-Letter,* seventy-two years. It is noteworthy that all but three on the honor-list of longevity were New England papers.

If the Boston Public Library does not rank among the holders of the largest newspaper collections, it has nevertheless a fair representation of New England papers and certainly a considerable number of Boston journals. *The Boston News-Letter,* the first newspaper proper printed in the American colonies, is represented in the Library by a scattered but rich file. Of the *Boston Gazette* the Library has an equally large file, beginning with the week of April 25, 1720, and ending with its last year of 1798. The April number gives the printer's name as J. Franklin, the August number as S. Kneeland. *The New-England Courant,* published by James Franklin, was established on August 7, 1771, but the first issue located is no. 17, for November 27, 1721. James Franklin gave frequent offense to the General Court, which suppressed the paper and imprisoned the publisher. With the issue of February 11, 1723, the paper was printed under the name of Benjamin Franklin, seventeen-year old brother of the publisher. The Library has only a single copy of the newspaper.

Among other early Boston papers in the Library are the *Boston Chronicle,* nearly complete from 1767 to 1770, with its varied features, and rising protests against Parliament; the lively *Continental Journal,* 1776–1787; the delightful, culture-conscious *American Apollo;* and *The Idiot, or, Invisible Rambler,* 1817–19, published in quarto size but containing current news. **M. M.**

Illustrators of Children's Books

THE long-awaited *Illustrators of Children's Books* has now appeared, and well worth the waiting it is. Compiled by such experts as Bertha E. Mahony, Louise Payson Latimer, and Beulah Folmsbee, it is an authoritative and vital study. The volume, a large quarto of over five hundred pages, has been designed, with taste and ingenuity, by Miss Folmsbee, and beautifully printed on ivory-colored paper, with marginal notes in a second color. It is fully illustrated, and covers two centuries, from 1744 to 1945.

The compilers have divided the book into four parts. The first and largest is devoted to "History and Development," and contains ten articles by outstanding authorities. The smaller half of the book consists of the second part, which includes brief biographies of over three hundred and fifty living illustrators; of the third part, a bibliography of illustrators and their works, and a bibliography of authors; and of a fourth part, an appendix of "Sources" and "Notes and References."

Of unusual interest and importance is the initial article written by Anne Thaxter Eaton, nationally known editor and reviewer of children's books. Her "Illustrated Books for Children before 1800" discusses the subject from the early tenth-century Latin schoolbooks and later horn-books and chapbooks to John Newbery, "the philanthropic bookseller of St. Paul's Churchyard." After this beginning in the art of book illustration for children, Thomas Bewick, the first great illustrator, appeared. Thomas Stothard, John Flaxman, and others followed, until the century closed with a blaze of glory in the work of William Blake. Jacqueline Overton continues the history with a chapter on "Illustrators of the Nineteenth Century in England." This important period includes such masters as George Cruikshank, to whom much attention is given by the writer. This was the era of the many popular illustrations for the novels of Dickens, and for the famous Tenniel drawings for *Alice in Wonderland*. Miss Overton also treats of the development of color, especially in the works of the artist Walter Crane and the printer Edmund Evans. The drawings of Randolph Caldecott and Kate Greenaway began to appear at this time.

American illustration has been handled with genuine appreciation by Miss Mahony and Robert Lawson, who have written respectively on "Early American Illustrators" and "Howard Pyle and His Times." Maria Cimino has prepared an interesting presentation of "Foreign Picture Books for Children," noteworthy because of the influence of foreign picture books upon American children's books. Helen Gentry, author and editor, analyzes the "Graphic Processes in Children's Books." The development of reproduction from the early woodcut, through lithography, to the latest four-color half-tone printing have been treated briefly and well.

A valuable contribution has been made by Philip Hofer on the "Illustrators of Children's Classics." Mr. Hofer, in presenting this personal selection of illustrations, points out that children have a real appreciation of literary style and have done their own preliminary singling out of the great from the inferior.

"Animated Drawing" by Hellmut Lehmann-Haupt is particularly apropos to contemporary life. It gives a new understanding of the background and growth of our comic books and animated cartoons. May Massee has written on "Developments of the Twentieth Century," dealing with the European and American illustrators Arthur Rackham, Willy Pogany, the Petershams, and many other familiar names.

In "The Book Artist: Yesterday and Tomorrow" Lynd Ward stresses the heritage of the American illustrator from the earlier periods of experimentation and the traditions of Western Europe. He emphasizes that, because of accident of geography and political currents, America has become the steward of a great trust. **M. C. F.**

Ten Books

Atlantic Harvest. Compiled by Ellery Sedgwick. Little, Brown. 1947. 682 pp.

Following close upon his *The Happy Profession,* Mr. Sedgwick, for thirty years editor of the *Atlantic Monthly,* has compiled an anthology of essays and articles selected from issues covering three generations. To choose the forty-seven pieces which make up the volume from the many thousand published during that time was no easy task. Understandably enough, the larger part dates from the period of Mr. Sedgwick's editorship; and a count may reveal that more than half are by Americans and the rest, with few exceptions, by Englishmen. Each selection is preceded by a note extending from a paragraph to several pages — little masterpieces of apt characterization; and there is a general introduction which could be another chapter in *The Happy Profession,* one of the most enjoyable books of its kind for many years. The roster of authors, ranging from Mark Twain, William James, and Sarah Orne Jewett to Jean Cocteau, Ernest Hemingway, and Bartolomeo Vanzetti, is really impressive. What has decided the editor in his choices? "It is no use pretending," Mr. Sedgwick writes, "that all the forty-seven contributions are protected by style from the ravages of Time"; yet style was an important consideration. Originality was another, and the editor believes that six of his contributors "can lay fair claim" to genius. However, great names were not the main attraction; nor was the number of appearances in the magazine. Gamaliel Bradford had published no less than twenty-six of his "psychographs" in the *Atlantic,* and Dallas Lore Sharp nearly as many articles on nature, yet neither of them is included. Evidently Mr. Sedgwick took what was nearest his heart. He edited the book on the same principle which he prescribes for editing a magazine: "If one thing is more essential than the rest, it is that the editor's shadow should rest squarely on the magazine. The magazine should reflect not always his opinions but invariably things he cares about." The editor's shadow *is* on this volume; and, for all its diversity and wide range in time, *Atlantic Harvest* has unity to a remarkable degree. (*Z. H.*)

From Slavery to Freedom. By John Hope Franklin. Knopf. 1947. 622 pp.

Mr. Franklin, a professor at Howard University, relates in detail the history of the American Negroes, with chapters on those of Canada and South America as well. Beginning with an account of Negro civilizations in Africa — the medieval kingdoms of Ghana, Songhay, etc. — he traces the slave trade with Europe from its origin in the fifteenth century through the American Civil War. In the early eighteenth century the British traders imported too many slaves into the Southern colonies, which led to increasingly drastic measures for their control. The Northern colonies had restricted the slave importations. By the order of George Washington, Negroes were at first excluded from the Revolutionary Army; however, when large numbers ran away to join the British, he had to rescind the order, and many made distinguished records of bravery. After the war many anti-slavery societies were formed, and the gradual disappearance of slavery seemed possible. By 1790 Vermont and Massachusetts reported no slaves at all; however, the author is sure only of Boston: "all of Boston's 761 Negroes were free." He also quotes the passage condemning slave trade and slavery, which Jefferson intended to include in the Declaration of Independence, but which the Southern delegation refused to accept. The development of the South as a cotton-growing territory found a new use for slave labor. In 1807 the first Federal laws prohibiting the African slave trade were passed, but went unenforced. Washington, D. C. was a notorious seat of domestic slave trade until the middle of the nineteenth century! Mr. Franklin discusses at length the changing political affiliations of the Negroes since the Civil War, also giving excellent accounts of the Negro churches and education. (*J. D. L.*)

End of a Berlin Diary. By William L. Shirer. Knopf. 1947. 369 pp.

THIS book is the conclusion of the author's well-known *Berlin Diary*. In the fall of 1945 Mr. Shirer revisited Germany and had access to a good part of the fourteen hundred tons of secret documents that the Allies had captured intact. Of particular interest is the sworn statement of a certain Erich Kempa, according to which Hitler committed suicide by shooting himself through the mouth. The author cites an item from the German press that tells of the testimony of a fifteen-year-old boy, son of a former commander of a concentration camp: "For my birthday, my father put forty inmates at my disposal to teach me how to shoot. I took shots at them until they were all lying around dead." General Halder's discussion of the German attack on Russia destroys once and for all the Nazi myth that Hitler was a military genius. There is a detailed account of the Nüremberg trials. Justice Jackson in particular is lauded for his efforts to have the Nazi culprits summoned to an international tribunal, thereby helping to establish the principle that a war of aggression is a crime. The opinion of American economic and industrial experts should have a bearing upon the problem of Germany. "German industry," they stated, "is virtually intact . . . Germany could in five years make herself stronger industrially than she was when she marched off to war in 1939." (*R. F. N.*)

Operation Victory. By Major-General Sir Francis de Guingand. Scribner. 1947. 488 pp.

THE author, Chief-of-Staff for Field Marshall Montgomery from the time the latter took over control of the Eighth Army until the German surrender, has written an account of the events of the war which came under his observation. There is a discussion of the Greek campaign, which de Guingand felt was doomed to failure from the start; and there is an exciting description of the battle of El Alamein. However, the chapter holding the most interest is that in which the character and abilities of Montgomery are analysed. De Guingand has a very high opinion of his chief, and answers, among others, Ingersoll's criticisms of his conduct of the battle around Caen. The British were fully appreciative of the difficulties of the Bocage country, and no one promised to take the city by a certain day. Differences of opinion did occur between Eisenhower and Montgomery, but no more than natural in planning a campaign. The book is enlivened by thumbnail sketches of the German officers encountered during the surrender. It also pays tribute to the qualities of the American armies. (*S. W. F.*)

We Were Interrupted. By Burton Rascoe. Doubleday. 1947. 342 pp.

IN this sequel to his *Before I Forget*, the author — a well-known book reviewer, dramatic critic, and editor — has gathered together his reminiscences of the twenties. In editorial offices, restaurants, speakeasies, at parties and interviews, Mr. Rascoe met innumerable writers, artists, and men-about-town. From Cabell and Mencken to Hemingway and Miss Lowell, from Texas Guinan to Gilda Gray, there are literally hundreds of names, not counting the visiting celebrities, such as Somerset Maugham, Joseph Conrad, James Stephens, and others. Mr. Rascoe was still in college when he met John Galsworthy. Yet the book is not mere gossip; in a simple, unpretentious way, the author contributes bits of information and sound criticism. There is nothing revelatory about any of the men and women, yet the stories and observations have an intimate touch. Most people look back on the twenties as a wild era, when the disillusionment following the war found expression in recklessness. Mr. Rascoe is more tolerant in his retrospection, and reminds us that during that same decade the first old-age pension laws were passed and labor made tremendous gains. He frankly admits that he had "fun." He certainly had plenty of gusto and enthusiasm — useful qualities in a literary journalist. (*Z. H.*)

A House in Chicago. By Olivia Howard Dunbar. Univ. of Chicago. 1947. 288 pp.

POETRY had already become a dominant interest in the life of Harriet Tilden when, in 1899, she met William Vaughn Moody, then a professor of English at the University of Chicago and rapidly

adding to his reputation with *The Fire-Bringer* and his play *The Great Divide*. Emerging from the wreck of an unfortunate marriage, she had seen her family's fortune evaporate, had taught in the Chicago public schools, had launched a successful business venture, and was dispensing lavish hospitality at her house on Groveland Avenue by the time that Moody appeared among her guests. It was his death in 1910, following the brief interval of their marriage, which served to weld her previous enthusiasms into a single vocation. Henceforth, she was to be a benefactress of poets, and the story of what she was able to do is a valuable contribution to American literary history. Among the signatures to the letters which form the larger part of the volume are the names of Tagore, Edwin Arlington Robinson, Vachel Lindsay, John Masefield, James Stephens, and many others. Her death in 1932, at the age of seventy-five, was mourned by innumerable friends. The author, who has herself known many of the group surrounding Mrs. Moody, has written her book with a singular delicacy. (*C. H.*)

Men of Law. By William Seagle. Macmillan. 1947. 355 pp.

In fifteen chapters, each devoted to the work of a great jurist, the author describes the growth of law. He begins with Hammurabi, king of Babylon, whose code provided the first surviving written statement of laws; then, skipping Moses, he considers Solon of Athens; analyses the values of Roman law as they appear in Gaius's *Institutes* and in Justinian's great code; again jumping over the canon law of the Middle Ages, he discusses, through Coke and Blackstone, the development of common law in England; has chapters on Beccaria's contribution to criminology and on that of Grotius to international law; and he ends up with John Marshall, "the demiurge of judicial review," and Oliver Wendell Holmes, "the perfect constitutional censor." The author is interested primarily in the changing significance of law. Whereas early peoples regarded it as a fixed set of rules governing daily life, the Elizabethans expanded its scope to include equity. The book concludes by posing the question of the future of law. Mr. Seagle envisages it as a "scheme of reconciling interests in accordance with the dictates of some social end"; but as long as individuals cannot always be forced to respect it, nations remain dangerously free. (*T. C.*)

The Puritan Oligarchy. By Thomas Jefferson Wertenbaker. Scribner. 1947. 359 pp.

The author, professor of history at Princeton, follows up his *The Middle Colonies* and *The Old South* with this study of the "Massachusetts Bible State." In it he attacks "the many common misconceptions" of the Puritan experiment. The title suggests his point of view: the Bay Colony is a striking example of oligarchical rule of the many by the few, according to an inflexible philosophy. It is Mr. Wertenbaker's belief that Plymouth is not the birthplace of the nation; that the Puritans did not come to America as champions of religious freedom; and that, in short, they were not the founders of American democracy. After a preliminary chapter on the English background of New England Congregationalism, he describes Puritan civilization, remarkable for the intolerance of its religious orthodoxy and the close alliance of Church and State. Completing the surveys are chapters on the expression of the Puritan spirit in art, architecture, literature, and music. Through many quotations from diaries and sermons, the reader gains an insight into the Puritan mind — its creativity and its limits, the forces which shaped it, and those against which it fought. The question which the author poses and attempts to answer is that of the reasons for the fall of the oligarchy. He considers the forces of disintegration — the development of commerce and agriculture, the advancement of science and the growth of rationalism, the altered political situation; and he concludes that the germs of failure were inherent in the Bible State from its inception. In man's desire for freedom and his hatred of restraint lay the cause of the fall of the Puritan Old Guard. Religious freedom and democracy were furthered only by the contributions of those who rebelled against the Puritan oligarchy. (*M. R.*)

Literary Sources of Art History. Edited by Elizabeth Gilmore Holt. Princeton. 1947. 555 pp.

CONTEMPORARY literary sources convey the sense of the development of arts more forcefully than can critical studies of a later period; however, language barriers and inaccessibility present obstacles for most students. Now Miss Holt, with the help of Dr. Panofsky, has assembled translations of significant excerpts from more than fifty famous essays and correspondences, from the tenth century to the nineteenth. The book thus complements Robert Goldwater's compilation *Artists on Art*. Widely diverse viewpoints and subjects have been skilfully welded, by arrangement and editorial comment, into coherent sequence, from a paragraph of the monk Raul Glaber on cathedrals to Goethe's anticipation of the principles of modern functional architecture. Ecclesiastical documents provide us with medieval opinions on art, sometimes with St. Bernard's dour opposition, or Abbot Suger's bubbling enthusiasm. The well-known Renaissance texts of Alberti, Leonardo, Michelangelo, Dürer, Vasari, etc., do not break as sharply with the medieval manuals of Theophilus and Cennini as might be expected; but a drive to experiment and a love of ancient works mark the impetus of the new period. Critics seek for definitions and categories in the following centuries. French work stems from the Italian baroque; the Germans maintain the fresh literalness of Dürer; Rubens's varied activities indicate the geographic spread of art; and the Spaniards must prove painting an honorable profession before their masters are recognized. In the eighteenth century Hogarth's precision and Reynolds's grand manner, Diderot's moral convictions, Winckelmann's popularization of the antique pave the way for the Romantic period. In the sweep of art history ideas of one period merge into the next, yet the intrinsic qualities of each stand out in the writings of the time. (*K. D.*)

Abigail Adams. By Janet Whitney. Little, Brown. 1947. 357 pp.

ABIGAIL ADAMS, wife of the second and mother of the sixth President, was a truly remarkable woman. The puritanical virtues of will, devotion, and patriotism she had abundantly; but she also possessed an uncommonly strong mind, fully deserving the name of "Portia," as her husband called her. It is her letters, vivacious and shrewd, that best reveal her character. Most of them were written to John Adams, during the latter's absence at Congress in Philadelphia, and then as American minister in France, Holland, and England. Others are addressed to friends and family, during the four years she spent with her husband abroad and during the years when she lived in Philadelphia and Washington as the wife of the Vice-President and later the President. The daughter of Parson Smith of Weymouth, Abigail Adams was twenty when she married the young lawyer of Braintree; and in their long, happy marriage she developed into the powerful personality she was. The early letters from Quincy are invaluable records of life in a small New England town during the Revolutionary War, with all its cares, anxieties, and excitements; and the letters from France and England reflect the impact of Europe upon the American mind in the eighteenth century. The French villages Mrs. Adams found wretched, and she thought that Boston was as superior to Paris as London was to Boston. She was amazed at the manners of the ladies and gentlemen, especially at those of Mme. Helvetius, who flung her arms around Dr. Franklin and unashamedly kissed him in company. Her delicacy was wounded by the ballet, by the sight of "girls clothed in the thinnest of silk and gauze," although she soon found pleasure in the show. The reception at St. James's exasperated her. "Never again would I set my foot there if the etiquette of my country did not require it!" she wrote. In Paris, Jefferson was a favorite with her, but she relentlessly turned against him when he — as she thought from personal vindictiveness — dismissed John Quincy Adams from his judgeship. Miss Whitney has used ample quotations from the letters, including some unpublished material in this Library. At times she seems to identify herself with her heroine too much. However, this is a good, readable, and much-needed book. (*Z. H.*)

Library Notes

A First Edition of "Emma"

EMMA was the fourth of Jane Austen's novels to be published and the last to appear in her lifetime. All came out anonymously. Although there is ground for believing that *Emma* was developed from "The Watsons," a sketch written some years before, it was begun only in January 1814. It was completed by March 1815 and published twelve months later by John Murray in London. A copy of the first edition has recently been acquired by the Library, heretofore lacking the original issues of all Miss Austen's works except the posthumous *Northanger Abbey* and *Persuasion.*

One enthusiast described the book as "handsome," and the three volumes in contemporary boards, with gilt-tooled calf back, have a pleasing appearance. They were dedicated to the Prince Regent. The writer happened to be in London while the manuscript was in the press, and His Royal Highness, an admirer of her talents, sent word offering permission to attach his name to a new production. She was gratified and indeed quite upset her publisher by asking to have the dedication placed on the title-page. But after Mr. Murray informed her that this would not do she quickly agreed, and so the dedication was relegated to its proper position.

At first the public took only a mild interest in Miss Austen's works. In a letter of December 1815, written to the Prince Regent's librarian, she expressed her concern about the reception of *Emma*: "I am very strongly haunted with the idea that to those readers who have preferred *Pride and Prejudice* it will appear inferior in wit, and to those who have preferred *Mansfield Park,* inferior in good sense." But a little later she was more confident: "Your kind disposition," she told a friend, "encourages me to depend on the same share of general good opinion which 'Emma's' predecessors have experienced, and to believe that I have not yet, as almost every writer of fancy does sooner or later, overwritten myself." She need not have worried. The story, which deals with the social difficulties of an over-confident young girl in a village, is considered by some critics to be her best writing.

In all her lifetime Miss Austen earned less than £700. Yet today first editions of her novels are rare, and fine copies of *Pride and Prejudice* and *Sense and Sensibility* fetch close to a thousand dollars. *Emma* is less popular, but a copy in good condition, such as the one now in the Library, is a coveted possession. T. C.

The Astrolabes of the World

THE Astrolabes of the World by Robert T. Gunther, Curator of the Lewis Evans Collection in the Old Ashmolean Museum at Oxford, is a comprehensive work on these ancient instruments for taking the altitudes of sun, moon, and stars. Printed in two large quarto volumes by the Oxford University Press in 1932, the work contains descriptions of more than three hundred astrolabes, from the early Christian era through the seventeenth century, accompanied by some hundred and fifty plates.

The Greek word *astrolabon* means the taking of a star, and Hipparchus of Bithynia of the second century B. C. is regarded as the inventor of the planispheric astrolabe. However, the first volume of Dr. Gunther's work, which describes Eastern astrolabes, begins with the Chaldeans, from whom the Greeks may have derived their scientific ideas. Byzantine, Persian, Indian, Arabian, Moorish, and Jewish astrolabes are here considered. The oldest dated portable scientific instrument known as the astrolabe of Ahmad and Mohamad of Isfahan, Persia, made in 984 A. D., now in the Evans Collection. Another Persian astrolabe, made much later — in 1712 — for Shah Husain, King of Persia, excells all others in beauty, according to William Morley, whose article on it stands at the beginning of the volume.

The second volume is devoted to Western astrolabes: Spanish, Italian, French, Flemish and Dutch, German, and English, ranging from the middle of the fourteenth century on. It also includes articles by Theodore Wahlin on astrolabe clocks and on the use of the astrolabe in the construction of sundials, besides the texts of Latin treatises by the eleventh-century Hermannus Contractus and facsimile pages from R. Tanner's *The Travailers Joy and Felicite,* printed in 1587.

Among the English astrolabes considerable space is given to the instrument of John Blagrave, described in the inventor's *The Mathemetical Jewel,* London, 1585. The Library, in its Bowditch Collection, has a first-edition copy of the work, as well as one of Blundeville's *His Exercises,* London 1594, in which Blagrave's "Jewel" is discussed. Indeed, the Bowditch Collection is extremely rich in rare books on the astrolabe, including many of the works listed in Dr. Gunther's bibliography. The following few may be mentioned:

The oldest item is an anonymous Latin work entitled *Astrolabii quo primi mobilis motus deprehenduntur Canones,* printed by Peter Liechtenstein in Venice in 1512. The first important work on the astrolabe in the Italian language, according to Dr. Gunther, was the *Trattato dell' Uso dell Astrolabio* by the Dominican monk Egnatio Danti. The Library has this fine illustrated work in the first dated edition of Florence, 1569. The earliest and best German book was the *Elucidatio Fabricae Ususque* Astrolabii by Johannes Stoeffler, which the Library has in the first edition printed by Jacob Kobel in Oppenheim in 1512. Another important German work which includes a treatise on the astrolabe is the *Gnomonice* by Andreas Schoner, which the Library has in the first edition of Nuremberg, 1562. The *Astrolabium, Das ist: Grundliche Beschreibung* . . . by Franciscus Ritter, containing numerous engraved plates (shown in Gunther's work) is in the Library in an undated edition of Nuremberg which has been designated as of 1613. A beautiful French first edition is the *Paraphrase de l'Astrolabe* by J. Focard, printed in italic type by Jean de Tournes at Lyon in 1546. John de Roias Sarmiento's *Commentarium in Astrolabium* is in the Library in an edition of Paris, 1550. **M. M.**

Francis Parkman to a Fellow-Historian

THIS note by the great historian of the French and Indian wars to Dr. E. B. O'Callaghan was written during one of his worst periods. Though only thirty-five years of age, Parkman had for a long time been suffering from an obscure neurological disease, which seriously affected his eyesight and powers of concentration; and his wife and son had just died within a year of each other. Nevertheless, the letter indicates that he had already undertaken his series *France and England in North America,* published in seven parts from 1865 to 1892. The letter — dated "Boston, March 17, 1858" — follows:

"Let me thank you once more for the publication, invaluable to me, of the Paris documents, of which I have just received the last vol. & to which your notes & illustration add so much that is useful. The debt I owe to the liberality of the State of New York & to the devoted labors of the editor, is such that I could not too emphatically express my obligation. I can only trust that your services will be as warmly appreciated elsewhere as with me.

"My historical labors have met with very serious interruption, but still advance, though slowly. I am in search of the vol. of maps published in connection with the Documentary Hist. of N. Y. but have not found one here for sale. Can you tell me of anyone who has one?"

Dr. O'Callaghan, a native of Ireland and a physician, came to the United States in 1837, at the age of forty. His principal work was the *Documentary History of New York,* published in four volumes, 1849–51. He was employed by that state to edit *Documents relative to the Colonial History of the State of New York,* of which the Paris documents constitute the ninth volume. The papers to which Parkman refers consisted principally of correspondence to and from the Marquis de Beauharnois, Governor of New France in the 1740's, about his negotiations with the Indian tribes. **J. S.**

"Adam in Eden," an English Herbal

TO the Library's distinctive collection of herbals a work has been added which is both historically interesting and entertaining. *Adam in Eden: or Natures Paradise* [**L.21.12], by William Coles, was printed by J. Streater in London in 1657. It is a folio volume of nearly seven hundred pages. Annotations in an old hand appear in the Library's copy in various places. Only two other copies are recorded as in American libraries.

William Cole, whose name is incorrectly spelled Coles on the title-page, was born at Adderbury in 1626, became a Fellow of New College, Oxford, and pursued his botanical studies in Putney. At the Restoration he was appointed secretary to Dr. Brian Duppa, Bishop of Winchester, a prominent royalist divine, whom he served till his death, at the age of thirty-six. The best hours of his life, he writes in the preface, were spent "in the Fields and in Physick Gardens, more especially in that Famous One at Oxford, where I made it a great part of my study to be experienced in this laudable art of Simpling, of which I have already published a Treatise . . ." This was *The Art of Simpling,* published in 1656.

The seventeenth century, in England as well as on the continent, saw the beginning of systematic botany, which led to the summary system of Linnaeus. Cole, however, belongs rather in the line of medieval and renaissance herbalists. His interest was focused on the healing virtues of the plants, and the book is arranged according to the parts of the body for which they may be used as cures. Furthermore, the manual is an excellent exponent of the Doctrine of Signatures, which originated with Paracelsus. According to this belief the resemblances between plants and organs of the human body signified that these plants, or parts of them, had a healing effect on the organs they resembled. For example: "Wall-nuts have the perfect Signature of the Head: The outer husk or green Covering, represent the *Pericranium*, or outward skin of the skull, whereon the hair growth, and therefore salt made of those husks or barks, are exceeding good for wounds in the head." M. M.

Lectures and Concerts

THE entrance to the Lecture Hall is from Boylston Street only. The doors will be open one-half hour before each lecture or concert.

The Wood Engravings of Asa Cheffetz. A Gallery Talk in connection with the exhibition in the Albert H. Wiggin Gallery through November. Arthur W. Heintzelman, N. A., Keeper of Prints, Boston Public Library. 3.30 Mon. Nov. 3.

France as We Found It. Mr. and Mrs. Carl De Suze. Illustrated. Introduced by Monsieur Albert Chambon, French Consul at Boston. 8.00 Thurs. Nov. 6.

Jewish Book Month Meeting. Program to be announced. 8.00 Sun. Nov. 9.

The Baltic States and Russia. Oscar M. Poeld, Director of the Board of the Baltic-American Society of New England. 8.00 Thurs. Nov. 13.

Meet the Author. Dr. Tehyi Hsieh. Author. Director of the Chinese Service Bureau in Boston. 3.30 Sun. Nov. 16.

Notes on the Wood-Cut. Asa Cheffetz, Wood Engraver. 8.00 Mon. Nov. 17.

Norway Today. Ingolf V. Bockmann, Lecturer. Illustrated. 8.00 Thurs. Nov. 20.

Concert. Ruth Olive, Soprano; Harold T. Pierson, Bass-Baritone; and Grace B. Davis, Accompanist. 8.00 Sun. Nov. 23.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various Branch Libraries. Fiction is listed in* Books Current *only.*

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More Books

The Bulletin of the Boston Public Library

Volume XXII, Number 10

Contents

	Page
THE QUATER-CENTENARY OF CERVANTES By Zoltán Haraszti	363
THE WATERCOLOR DRAWINGS OF ROWLANDSON (*with facsimile*) By Arthur W. Heintzelman	367
LETTERS BY GEORGE GISSING	376
TEN BOOKS: SHORT REVIEWS	
James F. Byrnes: *Speaking Frankly*	387
Allan Nevins: *Ordeal of the Union*	387
Bernard DeVoto: *Across the Wide Missouri*	388
Louis B. Wright: *The Atlantic Frontier*	388
James Duncan Phillips: *Salem and the Indies*	388
Ralph Roeder: *Juarez and his Mexico*	389
Sir Osbert Sitwell: *Great Morning!*	389
Emil Ludwig: *Doctor Freud*	389
Van Wyck Brooks: *The Times of Melville and Whitman*	390
F. O. Matthiessen: *The James Family*	390
LIBRARY NOTES	
Thomas Rowlandson	391
Avellaneda's *Don Quixote* in Dutch	391
Ouida Denies an American Rumor	391
Lectures and Concerts	392
Lowell Lectures	392
LIST OF NEWLY-ACQUIRED BOOKS	393

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EDITOR: ZOLTAN HARASZTI

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More Books

The Bulletin of the Boston Public Library

DECEMBER, 1947

The Quater-Centenary of Cervantes

THE four-hundredth anniversary of the birth of Miguel de Cervantes is being celebrated this year throughout the world. The Boston Public Library, whose Ticknor Collection is extremely rich in first and rare editions of the great Spanish novelist, poet, and playwright, has arranged therefore an exhibition of his works in its Treasure Room.

The Library has a set of the first edition of *Don Quixote,* the first part printed in 1605 and the second in 1615 by Ivan de la Cuesta in Madrid. Ticknor, following Martin Navarrete's biography, thought that he possessed the first issue of Part I. One variation makes it easy for the collector to know which copy he has: the words "de Castilla, Aragon, y Portugal," after "Con privilegio," occur only on the title-page of the second issue. Unfortunately, the Library's copy lacks the title-page! Two other editions were published in 1605, one at Lisbon and another at Valencia. The Library owns a copy of the latter. It also has the two volumes of the Brussels edition, printed respectively in 1607 and 1616.

These editions of Part I appeared before Cervantes even thought of correcting the many errors of printing; his emendations were first given in the Madrid edition of 1608. "Having received the final corrections of Cervantes," Ticknor wrote in his copy, "this edition has been followed ever since and is the one most sought for and valued." The Library also has several other early editions. In 1611 one was published at Brussels, the last edition of Part I before the appearance of Part II. "There is no lack of errors of the press," Ticknor again comments, "as usual in Brussels reprints of Spanish books." The plates in the 1672-73 edition were the first ever made for *Don Quixote,* though they had been used before in the edition of 1662. The first volume contains the inscription: "Presented to Mr. George Ticknor by his friend Jas. Freeman." Ticknor himself added, "in 1806." He was fifteen years old at the time. There is also a set of the Paris edition of 1814. On the first leaf of the first volume is written: "Geo. Ticknor, Perpignan, 29 April, 1818." To this was added

later in pencil: "Just entering Spain. Most of the notes were made the following summer when I read the D. Quixote with Conde, in Madrid."

Few literary forgeries have become as famous as the alleged Second Part of *Don Quixote,* published under the pseudonym of Avellaneda in 1614, before Cervantes had finished writing his own story. "This work," Ticknor writes, "if not without merits in some respects, is generally low and dull, and would now be forgotten, if it were not connected with the fame of Don Quixote." Cervantes helped to immortalize the book. Enraged by the imposture, in the last chapters of his work he let himself loose upon Avellaneda. The Library's copy is of the first edition. "It is expurgated in the other editions," Ticknor remarks, "and this volume has become one of the 'rarest' Spanish books."

Innumerable editions of *Don Quixote* have been printed in Spain and in foreign countries. The Library owns dozens of them. Only a few are mentioned here: the Tonson edition, published in London in 1738 in four large quartos, with sixty-eight splendid plates drawn by John Vanderbank and engraved by Vander Gucht; the beautiful edition by the Spanish Academy, Madrid 1780, with illustrations by Joseph del Castillo, Antonio Carnicero, Joseph Brunete, and others; the three-volume edition published at Salisbury, England, in 1781 with notes by the Reverend John Bowle, who devoted fourteen years of unwearied labor to the task; the one edited by Juan Antonio Pellicer, Madrid 1797-98, with notes that Ticknor regarded as "curious and often irrelevant"; and finally the edition by Diego Clemencin, Madrid 1833-39, which contains, in Ticknor's estimation, "one of the most complete commentaries that has been published on any author, ancient or modern." Ticknor too prepared notes for *Don Quixote,* probably in connection with his lectures at Harvard. The manuscript, never published, deserves close study.

The first English translation of *Don Quixote* is by Thomas Shelton, printed by E. Blount in 1620 in London. The work is highly valued, but among the English versions Ticknor considered the one by Motteux as "the best and most agreeable, though somewhat too free." The translation by John Phillips, the nephew of Milton, on the other hand, he called "very vulgar, unfaithful, and coarse." Charles Jarvis's version, published in 1824, contains twenty-four illustrations by George Cruikshank.

The first French translation of Part I — *Le Valeureux Don Quixote de la Manche* — was made by César Oudin and was published in 1620 in Paris. Part II was translated by F. de Rosset and was printed in 1633. Both parts of the Library's set are of 1633. There is in the Library another extremely interesting little book containing the Spanish text and the French version of selections from Part I. *Le Meurtre de la Fidélité et la Défense de l'Honneur* runs the French title. The volume, prepared perhaps to help French people learning Spanish, was issued in 1609 in Paris. Then

there is Ludwig Tieck's German translation, Berlin 1830-32. "Tieck once showed me several passages in this translation," Ticknor noted on a fly-leaf, "where he had rendered corresponding phrases with more freedom than exactness, and I thought he was justified in it. But sometimes he went very far. His translation, however, is a work of genius . . ."

The number of foreign versions is very great indeed; there is hardly a country in Europe and the Americas where "the Knight of the lean visage and vigorous countenance" has not been a familiar figure. Don Quixote's adventures have given pleasure to the youth of every nation, ever since he bravely sallied forth, mounted upon his famous steed Rosinante, from the ancient Plain of Montiel to undo the wrongs of the world and thus win the favor of his beauteous lady, the Princess Dulcinea.

Cervantes's satire so completely destroyed the passion for novels of chivalry that after its appearance no more such books were written. It is a pity, for these exploits of arms and amours, winding through half a dozen volumes, are delightful reading. Happily, the Boston Public Library possesses a large collection of them. It has, in fact, two-thirds of the titles which once comprised Don Quixote's own library! It was in the sixth chapter of the First Part that "the pleasant and grand scrutiny" of these books took place. The collection included "about one hundred volumes in folio, besides a great many small ones." Thirty-two are named by titles in the chapter; and of these the Boston Public Library has no less than twenty-two, besides other editions of the works. Readers of this bulletin may recall the admirable article contributed by Miss Esther B. Sylvia to the April 1940 issue, describing all the books — after quoting the sage observations of the curate, the barber, the niece, and the housekeeper about them.

A whole row of cases is filled with these volumes, each profusely illustrated with quaint woodcuts. A copy of the 1533 edition of the *Amadis de Gaula,* archetype of all novels of chivalry, is perhaps the most attractive item; it was printed at Venice by Juan Antonio de Sabia. The author, language, and time of the original publication of the first four books of the *Amadis* are not definitely known; they are generally ascribed to Vasco de Lobeira, who is said to have written them, in Portuguese, about 1390. But no copy of this Portuguese text exists; the first known edition is a Spanish translation published in 1508. The Library has also the four large folios of the French translation, made at the order of King Francis I of France, and published in Paris in 1541-48. It has *Las Sergas de . . . Esplandian,* printed at Burgos in 1587, the title-page embellished with a large woodcut of a mounted knight. As Miss Sylvia reminds us, the word California was first used in *Esplandian;* and that it is from the description of this imaginary place that California is supposed to have received its name. The *Jardin de Flores Curiosas,* printed at Salamanca in 1570, consists of

marvellous stories told by three young men. The work also became extremely popular in Italy, France, and England, as the many early translations testify. The Library has over a half dozen editions. However, the rarest of all these famous books is the first edition of Montemayor's *Diana,* the earliest and best of the Spanish pastoral romances. The title-page gives 1542, instead of 1559, as the date of printing — the result of a clever forgery which led Ticknor and others to all sorts of speculations. The Library's early editions of this work alone could fill a show-case!

Cervantes himself tried his hand at such a romance. His *Galatea,* "the first fruit of my poor genius" as he called it, was written and published in 1584, a few years after his return from Moorish captivity. "The shepherds and shepherdesses of the romance are such only in their dress," he confesses in the Preface. This work, too, comes in for an amusing criticism in the sixth chapter of *Don Quixote.* "But what book is the next one?" the curate asks the barber. "The Galatea of Miguel de Cervantes," the latter answers. "This Cervantes," the curate continues, "has been a great friend of mine these many years; and I know that he is more skilled in sorrows than in verse. His book is not without happiness in the invention; it proposes something, but finishes nothing. So we must wait for the second part, which he promises; for perhaps he will then obtain the favor that is now denied him; and, in the mean time, my good gossip, keep it locked up at home." The second part, however, was never written. The Library's copy is of the Cordova edition of 1617.

Next to *Don Quixote,* the *Novelas Exemplares* are Cervantes's best-known work. These "instructive moral tales," twelve in number, were published in 1613. Some of them were printed years before; the "Curioso Impertinente," for instance, was inserted in the First Part of *Don Quixote.* The Library owns several early editions, among them the one issued at Milan in 1615. The first English translation, the *Exemplarie Novells: in sixe books,* was published in 1640.

How many plays Cervantes wrote, nobody knows. "Some twenty or thirty pieces of mine were performed with great success," he tells in his careless way. The *Ocho Comedias,* almost all composed in verse and printed in Madrid in 1615, are full-length plays. The *Viage del Parnaso* appeared in 1614. It is an account of a summons by Apollo, requiring all good poets to come and help drive away the bad poets from Parnassus. The work is "extremely rare." The *Persiles y Sigismunda,* a romance which Cervantes regarded as a counterpart to *Don Quixote,* was published posthumously by his widow. "This is the well-known first edition," Ticknor's note reads, "prepared by Cervantes April 18, 1616. He died April 23 . . ."

April 23, 1616 — the greatest genius of Spanish literature died on the same day as Shakespeare.

ZOLTÁN HARASZTI

The Watercolor Drawings of Rowlandson

By ARTHUR W. HEINTZELMAN

THOMAS ROWLANDSON was greatly appreciated by his generation; yet, perhaps because of the nature of his work, there are few known facts concerning his life. His three score and ten years covered the most colorful and eventful periods of war and peace in English history — the reign of George III, and the period in which George IV was Prince of Wales. His personality and work coincide perfectly with the temperament of the people and the transitions in their art and literature.

Since the artist and writer walk hand in hand as critics and appraisers of political and social life, it seems important to review the trends as expressed by Rowlandson's contemporaries in the field of literature. He was born in the midst of the Augustan Age which developed from and revolted against the Restoration Period.

In the early 1700's, during the reign of Queen Anne, the so-called "New Morality" saw a general reaction against the extreme licentiousness of the previous age, just as the latter had reacted to Puritanism. Order and measure and propriety were to become the essential qualities of this Neo-Classic Period. Gentle manners and courteousness became fashionable in society. The expansion of the British Empire and the rise of commercialism caused the metropolitan and suburban areas to become the centers of business and social life. We can conceive of Rowlandson rubbing shoulders with famous authors and with men in all walks of life in such well-known houses as Lloyd's, Jonathan's, Child's, and Dolly's Chop House.

The writers endeavored to imitate the characteristics of Virgil, Horace, Cicero, and Lucretius. Throughout the century reason and critical habit continued to take precedence over imagination and the creative spirit. The rationalism and formalism founded upon the philosophy of Descartes were the tenets of everyday life. Yet, in the midst of this utopian dream, Rowlandson took note of the filthy streets of London, unsafe after dark from the lawlessness of thieves; of the dangerous traveling on muddy highways; and of the degradation and poverty in the slums. The criminal law was cruel and unfair, the prisons were a disgrace, and education limited.

Authors as well as artists were aware of the mixture of good and bad taste. In their famous *Spectator Papers* Joseph Addison and Richard Steele made an effort to bring "philosophy out of the closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea tables and in coffee houses." Jonathan Swift wrote his immortal satires — works for which Rowlandson made some illustrations. Daniel Defoe, one of the

first great realistic writers in English, pioneered in the field of the historical novel. John Gay, the writer of shallow heroic couplets, reached the heights in his brilliant *Beggar's Opera*. After Alexander Pope's pure rhetoric, the epitome of Augustan poetry, appears the ponderous personage of Samuel Johnson, whose likeness Rowlandson recorded in several of his coffee house scenes. Oliver Goldsmith's works, also illustrated by Rowlandson, reveal touches of Romanticism as he deals with country folk, yet he remains Augustan in his sparkling wit. Samuel Richardson discovers the novel of sentiment; Henry Fielding achieves realism and fundamental sympathy; while Tobias Smollett's and Lawrence Sterne's characters become apt subjects for Rowlandson's illustrations.

Though Rowlandson is but slightly influenced by the new Romantic trends, his freedom of expression is in line with the movement which saw its beginnings as also its triumph during his lifetime. Already in both poetry and prose dissenters were revolting against the classic tradition, asserting their individuality and turning from the city to the country. However, the torch of Romanticism was carried only by the few, and Rowlandson, who was definitely the artist of the people, continues in the spirit of the eighteenth century. His position at this historic juncture places him as one of the great satirists and universally recognized draftsmen in the history of art. Records of celebrations and rejoicings on one side and food riots and scenes of terror on the other supplied unending material for his prints, pen sketches, and water-color drawings.

ROWLANDSON'S youth and early training were reviewed in MORE BOOKS of September 1943. However, it is well to point out again that his Uncle Thomas's widow generously invited him, in 1772, to live with her and study art in Paris. Although only sixteen years old, his burning desire to express himself found form in concentrated study of the early masters in the Louvre and the Bibliothèque Nationale. After two years of steady development on the Continent, he returned to London to resume his studies at the Royal Academy, where his work attracted immediate attention by its advanced technique and excellence in construction. His drawings now possessed a change of pace, a variety of line, and an enthusism that they hitherto lacked. He experienced for the first time the ability to wed his thoughts to his brush and pencil, and seemed ready to burst through the barrier of academic training into the full possession of his creative powers. At this time, 1775, we have the first record of his exhibitions. At nineteen, his oils and watercolors hung on the same walls with the masterpieces of Reynolds, Gainsborough, and Romney.

In 1776 he had taken a studio in Wardour Street, remaining there until 1781. He worked hard and seriously on portraits, mostly of beautiful women and a few personages of royalty. He shows little promise as a routine painter, yet several of his biographers believe that had he chosen

portrait painting as a career he might have shared fame with the great English masters. It is difficult to imagine him in such a rôle, for his love of freedom as well as his dual personality of coarseness and refinement could not possibly have been contained by portrait painting, always a conscious and limiting task. Evidently the success of his drawings and watercolors at the Academy in the early 1780's opened new vistas and turned him away from the conventional form of art.

An inheritance of £7000 from his French aunt brought a period of inactivity. The artist abandoned his studio for new adventures on the Continent. Earnest work was no doubt often interrupted by gambling, a disposition already fixed upon him even before he went to Europe. Yet his travels through France and Germany produced many sketches of town and country people, showing the traveling noblemen and their attendants, peasants about their work, incidents of the highway, scenes of the post roads, and life at the inns. The wanderings continued for about five years, and whether Rowlandson squandered his fortune at the gaming table or through bad investments, is of no consequence artistically; because, as a result of his rich experiences of travel, he definitely decided to abandon painting for draftsmanship and watercolor which, he felt, were especially fitted to his temperament.

Back in London, he was occupied with political cartoons of the famous Westminster election of 1784. These hack caricatures were interspersed with potboiler copies in etching of the work of Henry Bunbury. Meanwhile, his drawings executed for illustrations in various magazines and for the works of Fielding, Smollett, Goldsmith, and Sterne were beginning to arouse interest.

In 1800 Rowlandson entered into a business arrangement with Rudolph Ackerman, publisher and color printer, a new arrival in London from Vienna. *The Repository of Arts* was their first venture, and it immediately became a collector's item. Then followed in the next decade *The Tour of Dr. Syntax in Search of the Picturesque.* The illustrations, made from extended journeys in the English countryside, supported the uninspired verse of William Combe. Rowlandson's ramblings over little-traversed roads, by thatched-roofed huts, where the only strangers were itinerant tinkers and vendors, supplied rich material for his pencil. Needless to say, he made friends wherever he went, with his free spending and generosity. The drawings in the crowded sketch books, surpassing any of his previous efforts, were etched upon the copper plate to be published in a series of prints entitled *An Artist in Search of the Picturesque.* Many of these and other subjects taken from the sketch books served in later years to illustrate the *Dr. Syntax* publications.

Connoisseurs agree that the drawings for the *Dance of Death,* 1820, and the *Dance of Life,* 1821, indicate a point in Rowlandson's powers that was rarely surpassed in his later work. Previously he had illustrated other

books; important among them was *The Microcosm of London,* 1810, yet not considered one of his best works. The plates were not entirely his: he supplied the figures, while Augustus Charles Pugin, a Frenchman recently arrived at London, meticulously drew in dull architectural backgrounds. Also, *The Vicar of Wakefield,* 1817, and *The World in Miniature,* 1816, were rich in specimens of his work.

ROWLANDSON'S drawings, many of which are his greatest achievements, are the subject of the December exhibition in the Wiggin Gallery. Here we have bold technique; the lines are swept upon the paper with a pliable reed pen and India ink which is varied in warmth according to the artist's choice of color scheme. Upon these loosely drawn compositions, possessing fine third-dimensional and color value, a foundation of either warm or cool grey is washed over even before the application of color. In the master's hands this gives increased modeling strength and an immediate atmospheric quality. Local colors are now added in heavier tints of balanced and neutralized reds, blues, and yellows, resulting in a symphony of color that is amazingly satisfying in depth, texture, and solidity. Rowlandson instinctively knew the limits of his materials. He had an innate, natural feeling for tone, knowing what could be achieved within these boundaries.

How did Rowlandson achieve his color harmonies? We have at least glimpses of preliminary steps by simply looking at the back of some of the drawings. When he wanted to try out effects, he would casually turn his drawing over, dip his brush, and experiment then and there. This is a fascinating study, since it brings us into intimate touch with Rowlandson's small trials and errors in regard to color. On the reverse side of some of the drawings there are saturated blendings, sometimes of opposites in the spectrum, which produced the color vibrations so frequently found in the drawings. The mixing of various hues while the area was still wet accounts for some of the pleasing nuances. It is interesting to note the frequent combinations of vermilion, cobalt blue, and yellow ochre which produce grey-greens, violets, and oranges in both warm and cool tones, neutralized with the proper amounts of sepia. Gradations and color value are carefully worked out according to the demands of the particular composition. On the drawings themselves, the color was not always applied from a mixture. In some of the freer ones it was mixed directly on the drawing. This accounts for the exhilarating freshness of their color and, even in neutral tones, for the absence of dullness.

The uninitiated layman, although insensitive to the hidden qualities of Rowlandson's art, finds in these drawings a revelation of real men and women with their habits, appetites, joys, absurdities, sufferings, faults, and vices. He sees in them human beings, exaggerated perhaps, but never idealized — people whose robust humor and bitter cynicism the artist has

Ghost in the Wine Cellar (Reed Drawing and Watercolor Combined)

captured through his sure and subtle knowledge of human nature.

The watercolor drawings shown in the exhibition have been carefully selected to form an evaluation of Rowlandson's place among the great masters. By their varied treatment and subject matter, they give a most valuable index to the proper understanding of the man and the artist. Included are representative examples of all periods, beginning with some of his earliest efforts and ending with drawings made shortly before his death. These records, illustrating his varying points of view and moods, offer an endless source of inspiration. Rowlandson studied life as a scientific experimenter, absorbed in the problems of how best to produce his every idea and thought. From the beginning, he was preoccupied with the inventiveness of line and chiaroscuro, and he used color in his own way. He studied what was to him a natural medium with individual expression, in a manner which, at its highest development, was never equalled by any of his contemporaries.

It is obvious that for the most part Rowlandson regarded landscapes as valuable material for backgrounds. There is no doubt that in their style he modeled himself on Claude Lorrain's principles, with an occasional glance at Rembrandt. Showing greater restraint than in his other subjects, he developed less in landscape drawing than in the wide range of his other compositions. Here the statement of fact is more poetic, even sentimental, with changes in clear washes of grey-greens as the predominating color and supported by rich tones and deeper harmonies. Leafage and contours are executed in masses, with the edges well studied to suggest character. In his later treatment his touch broadened, and a more impetuous use of chiaroscuro produced luminous shadows, with a sense of atmosphere verging on the Romantic. In some, figures are mere details in successive planes, indicating receding distances and giving scale to the composition. One is almost reminded of a tapestry by his handling of rich foliage, shadows and light, background and sky, a stretch of landscape with river, cascade, bridge, or animal life.

THIS great artist could arrest an action imprinted upon the memory so accurately as to make a living record of movement and excitement. Witness, for example, the comic tragedy in "The Disaster," "The Runaway," "The Double Disaster," "Ghost in the Wine Cellar," "Escape from a Fire," "The Overturned Coach," and the ludicrous "Taking a Five Barred Gate Flying." Each must have been inspired by actual experience; then perfected through a sense of vision, analysis, and a choice of only those elements that were necessary. Whether or not these drawings spring from artificial prodding is unimportant, for the results are vital, even though, according to social standards of today, the subject is not always acceptable. Rowlandson was a realist, and he could give us trage-

dy, unrelieved by humor. "The Suicide" is an exception — its deliberate effort, however, is not uninspired, for the fine result is an understanding of the human drama.

In his drawing of the country, market, and fair, Rowlandson never fails to create interest. His ability to capture the action of the crowds is unsurpassed. In "Market Day," "This Fair Near the Village Church," "Bodmin, Cornwall," and "The Village Fair" there is no labore effort.

"Discomforts of an Epicure" is most certainly a self-portrait, for it answers every description of Rowlandson, who was pictured as a huge man with large soft eyes, strong nose, and a protruding lower lip. Henry Angelo mentions in his *Reminiscences,* London 1823-30, that he could have been the model for many of his own types. Here we have a typical gourmand, a man independent of mind and outlook. Contrast "Colonel Seaham" with the picture. What a beautiful and complete record of a gentleman of society! This is an exquisite personage, in dress and actions, down to the small after-dinner brandy glass, in which we can suppose is some famous aged *fine champagne.* No discomfort is depicted in this veritable impressionistic study; and as for its being an excellent portrait, it conveys a profundity of character, even though the facial expression is slightly sardonic.

The three drawings "Taking a Mean Advantage," "Marshalsea Prison," and "Double Disaster" show influences of Boucher, reminding us that Rowlandson did many such subjects for the collections of the Prince of Wales and other royal patrons. For the virtuosity of a facile pen and brush, they are little masterpieces. But the artist's temperament is perhaps most vividly revealed in the freely executed "French Camp Preparing to Dine off Horseflesh," "Cockney Sportsmen," "Suitors," "Pig in a Poke," "The Morning Dram," "Men of Fashion," and "Preaching to No Purpose." A few powerful, essential lines, in combination with slight washes, constitute their framework.

The study of "The Rivals," with a squawking parrot behind the three figures and an inquisitive imp on the window sill, is one of the most remarkable watercolor drawings of all. This composition, drawn with pen and bistre and heightened by strong contrasts of color, may serve as an object lesson to all interested in Rowlandson's work. Through the arrangement of the figures in relation to the supporting furniture and interior runs a fine decorative feeling, illustrating how well the artist realized his intention. Other pieces in this category are: "Jealousy, the Rival," "Mr. Bannister and Miss Orser," "The Oyster Woman," and "Wulgar Language."

At times Rowlandson reminds us of Guardi, as in the monumental little drawing "Poets' Corner, Westminster Abbey." The treatment of the funeral procession with mourners and visitors, which gives fine scale

to the detailed architectural background, is reminiscent of the Italian master. Another influence is felt in "The Poet at Market." This time the similarity is with Rembrandt's "Rat Catcher." It may be just a coincidence, for there is certainly no likeness in the types. Rowlandson also did a print of one of the cries of London called "Buy a Rat Trap, a Rat Trap, Buy My Rat Trap," which proves further his having studied the Dutch master's compositions.

That one must pay the penalties of high living and overindulgence is humorously recorded in the gouty and dyspeptic gentlemen, who journeyed to the baths for relief and rehabilitation, or to make themselves ready for the next bout of roast beef and heavy port. The "Scene at Bath" was no doubt in the series called *Comforts of Bath*. "French Prisoners on Board an English Ship" does not arouse sympathy for the two French officers; they appear at ease, jolly, and contented, even though closely guarded. "The Parsonage" and "College Dons" are drawings of pious men and college professors with bloated faces, exaggerated in color by being framed by wigs. The artist pokes fun at their excess of eating and drinking.

Rowlandson was the inventor of a new treatment in cartooning, a revolt against decaying and unimaginative academic styles. We need go no further to seek proof of his greatness than to mention a few of the artists whom he influenced. Delacroix made copies of Rowlandson's drawings; and there is a resemblance in certain of Géricault's details, particularly in his horses. Although Goya may never have seen his work, it is quite possible that Rowlandson's prints found their way to Spain, for some of the great Spaniard's subjects were amazingly similar in both choice and treatment. Daumier and Gavarni must also be included in this group. Daumier in his lithographs used the grease crayon in the same forthright manner as Rowlandson did the etching needle, to record similar subjects and not too dissimilar ideas. Gavarni, who knew England and Scotland well, produced records of French and English life on stone which inevitably call up Rowlandson's drawings. Constantin Guys was the last of the inheritors. His horse-drawn vehicles, from gig to coach, were directly inspired by Rowlandson.

Although he suffered prolonged illness toward the end of his life, Rowlandson remained an eager and insatiable personality. His crayon, which he termed his "divining rod," continued to produce results of power. He died in London in 1827 at the age of seventy-one. As the history of art swings its pendulum over successive periods, his work will doubtlessly be studied, and sought after, by connoisseurs and collectors everywhere.

Letters by George Gissing

(Continued from the November issue)

7. K. Ap. 3, '90.

My dear Nelly,

First of all, it is a delusion to suppose that I identify you with Miriam. Nothing of the kind. You have grown up in a far more liberal atmosphere. Her like I have known, & the type is not uncommon; but you have never been, as far as I know, in that extreme phase. Then again, I by no means attack all people who hold a supernatural faith. The object of my onslaught is *formalism*, — an obstinate belief in things that were disproved by sheer arithmetic long ago, which even such an old-fashioned book as Newman's "Phases of Faith" (I only wish you could read it) rendered forever untenable. I mean, of course, Sabbatarianism, & everything connected with it, — which, as you are aware, has never existed anywhere but in England, (putting aside the Swiss puritans & the Pharisees). — If you think over the book, you will see that *formalism* alone is spoken of as deadening; mere spiritual belief, never. That is simply not dealt with at all. It did not enter into my purpose. I should simply have been repeating the work of such books as "Robert Elsmere".

If you doubt the existence of such people as Miriam, it surprises me. Kingsley knew the type, as you will see in the beginning of "Alton Locke". But perhaps you don't & were merely hurt because you misconceived my purpose.

No; minus a little faith in forms, you would be broad-minded. Nay, you *are* broad-minded, in many ways & directions. And of your true enjoyment of art in various shapes I never entertained a moment's doubt. That is all misconception on your part. You have read & studied probably more than most girls of your age. It would be monstrously unjust if I closed my eyes to all this, & you would be right to feel angry with me. Again & again I have told you how I admire your persistency in working under so many disadvantages. Never should I ridicule *you*, however savagely I strike at the worn-out fetters which here & there hang heavily on you.

You will find it always the same with me. I never attack spiritual faith in itself, — but I shall never cease to use all my power against such illusions as, for instance, that which imagines Sunday to be different from any other day (in plain defiance of the New Testament & ecclesiastical history, as strong Christians have again & again pointed out).

If only you would read "Phases of Faith", — a most minute history of spiritual slow emancipation, written by Cardinal Newman's brother long years ago. It would enable you to understand the all but frenzy with which I regard forms whose persistence is due to literal & absolute ignorance, & nothing else. Suppose I lived in a country where it was a grave article of faith that all men in New Zealand had but one eye; & then, after a visit to New Zealand, when I came back & declared that such was *not* the case, I found everybody foaming against me for my heresy? What would be my state of mind? Pre-

cisely what it now is, when I encounter belief (*not* in the existence of God, or anything of that kind), but in supposed *facts* which have been plainly demonstrated not to be facts, but mistakes.

I do not even feel strongly impatient with a literal belief in the New Testament. Let me repeat: I quarrel only with people who will believe all the New Testament *except* that part which declares that the burden of the old law was thenceforth done away with.

Newman, a man of vast learning, who devoted many years to the elaborate study of these things (being actually in orders, I think), would put all this far more clearly & authoritatively before you than I can.

You had better not exert yourself to come on the Wednesday. Come on *Thursday;* then we will have Friday at the National Gallery, & on the same evening leave England. I think that will do.

Well, let the book rest. As you say, such things matter very little indeed. The only people who will read it attentively are those already prepared to sympathize with it.

You know that Alg. has *again* had to move! Most serious, this. But the lodgings he finds are astoundingly cheap.

With love always, dear Nelly,
George

7.K. Ap. 15th '90

Dear Nelly,

Yesterday afternoon I had a visit from Grahame. One of the first things he said was: "My aunts & sister have just read 'The Emancipated'; they are delighted, think it better than any of the other books!"

I just tell you this, not to revive quarrel, but to induce you to reflect very seriously whether your own judgment was not premature. These people are almost orthodox, & yet they find nothing whatever to offend them in the book, & are able to enjoy thoroughly its literary merits. No, no; your first impulse has misled you. In a little, you will see that the book strikes you in quite a different way.

I could not help writing, — it rejoiced me so much to hear that news. Knowing the limitations of Miss Grahame & her aunt, I had been a little uncertain as to what they would think. But now I know that my own view of the matter is right. — Come, come! If intimate friends of the Dean of Westminster can speak thus, you will see that, even from your standpoint, condemnation was too hasty.

No, there must be an end of this strained relation between us. I cannot allow you to be blind & deaf to all the best influences of the time. Away with all this conventionalism! I speak *strictly* of conventionalism, for I know that, if you were to talk with Miss Grahame for instance, you would find that her spiritual views were in reality the very same as your own. And yet she enjoys "The Emancipated"; speaks of it "with enthusiasm," Grahame tells me. And why not? There is not a syllable that should offend either her or you. It is a mere question of art. And I *know* this book is good, & shall not be satisfied till you also enjoy it.

So no more gross absurdity, old Nelly! or rage will follow.

I will be at King's X at 6:50 to-morrow, & hope to see you both exultant. Will provide a supper of bad sausages & yellow potatoes.

Always yours, dearest,
G. G.

24 Prospect Park, Exeter.
Ap. 29. 1891

My dear Nelly,

This letter of your contains criticism; laudatory, to be sure, but with discrimination. You appear to have taken in very much of my meaning, — more than most readers will. I rejoice that you like the book. Writing it, I believed it trash, for it was wrung, page by page, from a sluggish & tormented brain. Strange! I find, however, that the reviews are going to take your attitude with regard to it. Bertz thinks it my maturest & most interesting book. It amuses & astonishes me that another should care so much about it; & then again, Edith declares it the most pleasing book she ever read. So it seems to contain something which appeals to a great variety of readers.

As for your comments on the philosophical tone of the book, well, it is too late for me to change my views of the universe. I do not dogmatize, remember; my ideas are negative, & on the whole I confine myself to giving pictures of life as it looks to my observation. The outlook, certainly, is not very cheerful; impossible for me to see the world in a rosy light. At the best it looks to me only not-intolerable. As for human aspirations, I know not their meaning, & can conceive no credible explanation — even as I am unable to understand what is called the instinct of animals. The problem does not trouble me, either; I have reached the stage at which one is content to be ignorant. The world is to me mere phenomenon (which literally means that which *appears*) & I study it as I do a work of art — but without reflecting on its origin.

I have finished Vol. I of "Godwin Peak," & to-morrow morning we start for a three days' holiday at Budleigh Salterton, some fifteen miles away. The weather is sunny & warm; it ought to be pleasant on the sea-shore. Reports of Influenza in Yorkshire make me uneasy now & then about you & those at Wakefield. Madge writes to me that she is far from well. I hope you may all escape that noisome epidemic.

I am uneasy about Alg., also. He seems to have had a difficulty in finding suitable lodgings; indeed I should have thought Jersey anything but a place for economy. Tobacco & spirits are probably the sole cheap things, & there is too great a demand for lodgings to allow of their being low in price. It is a lamentable thing that they cannot find a permanent abode. It is to him or to Katie that his wandering-Jew life is attributable? I fear that they are merely trying to run away from themselves. They cannot accept the fact that a great many disagreeables have to be faced in whatever locality. The ideal lodgings they will never find. This perpetual outlay on needless travel merely makes life harder for them; stability is the first essential for people so situated. I am in dread lest dire calamity should some day declare itself.

My own health is admirable: for years I have not been so well. I botanize for a couple of hours every afternoon. Primroses are very abundant about here, & still more so the wild strawberry. It enrages me that I cannot identify many flowers. But for the first time I have seen the Blackthorn, & learn its distinction from May-blossom. By the bye, I find that the Lesser Celandine is generally a very dwarfish plant with only three *sepals*; but yesterday I found several that had long stems & *five* sepals (I don't mean petals). What's the meaning of this? Never before have I noticed it, though I have gathered very many Celandines. It can't be a buttercup of any kind — at least I suppose not, for the leaf is distinctly that of the Celandine, & root also.

We make no acquaintances, & seem very unlikely ever to do so. The people in the house do not at all suit us, & we merely keep on civil terms with them. Intellectual converse is of course wholly out of the question.

I hope you will return in good health. Don't trouble to write, save when you have leisure & the disposition.

Always affectionately, dear Nelly,
George

24 Prospect Park, Exeter.
June 21, 1891.

My dear Nelly,

At last we have summer. The heat is overpowering, but the sky magnificent. Instead of waiting till the end of July, we have decided to go to Ilfracombe a fortnight to-morrow. I shall then still have half my last volume to write. If decent lodgings are procurable, we shall stay at Ilfracombe for at least a month. Of course you shall have address as soon as we get there.

The country is very rich with foliage & flowers. Yesterday we brought home an armful of enormous foxgloves. I gathered, too, a single spray of briar, scarcely more than a foot long, on which were *forty-eight* rose-buds, and it looks as if nearly all would come out. Surely this is extraordinary.

Things go on very well with us, except that there is no possibility of associating with the people downstairs, who are extremely vulgar & selfish beyond belief.

I suppose I shall manage to sell my new book late in the summer, so that a new supply of money will come in long before the old is finished. But before starting to Ilfracombe, I shall of course have to send you for cash.

Yes, it is altogether wrong & foolish that we are not able to see more of each other. I do hope this will some day be remedied.

By the bye, if ever you hear of any decent English people established anywhere on the Continent I wish you would let me know. Only by having such acquaintances will it be possible for us to go abroad for any length of time, as of course Edith will never learn foreign languages.

I am sorry to say that I don't possess "La Petite Fadette". Ages ago, I lent it to Willie, & I have a sort of idea that it is still somewhere at Wakefield — perhaps in the box where sundry other of my books are stored.

S. & E. [Smith & Edler] have sent me a copy of "Thyrza", which is being well advertised.

Your reports about singing are very satisfactory. It is admirable to get on in this solid way. I lament that I cannot hear you.

Alg. tells me he is established in the cottage. But so much depends on Katie; it will be grievous if she cannot manage affairs. I am glad to tell you that Edith does very well indeed in housekeeping matters. We have a great deal of cleanliness & comfort — though of course only the plainest & meanest food.

Bye the bye, butter now costs 10d a lb. The best fresh.

Yes, I hope Madge will get away with you at the end of July. It will be delightful in Scotland. I should think she needs that northern air.

I hope mother is well. What about her holiday this year? Would it be quite impossible for her to come to Ilfracombe early in August? I suppose the journey would be too serious? Yet it is no distance after Bristol.

Love always, dear Nelly,
George

1. St. Leonard's Terrace, Exeter.
Nov. 7, '91.

My dear Nelly,

I certainly ought to have written before this. But I am toiling day & night to finish "The Rad. Candidate". It will be done *next week*. Here is speed for you. The length of a 2-vol. novel.

Yesterday evening I dined with A. H. Bullen (of Lawrence & Bullen) at a hotel, he being here on business. A young fellow, wholly unlike a publisher. Spoke very encouragingly. "Your name is on all men's lips" &c. They will reprint this story of mine in America, as well as England, & hope to have it out by New Year.

He asked me if I was a relative of Algernon Gissing, & added "*He* has a public, distinctly."

Not a bit of business reserve about him. "We want to give you as much as ever we can, consistently with reserving a small profit for ourselves."

I am very glad indeed that your public singing came off so well. How I should have liked to hear you! Oh for a breath of music!

For the Latin book, no doubt Smith's Principia will do as well as anything. The progress of Gladys in French is, I should say, remarkable. Good that you have done for a time with Cicero. Yes, you ought certainly to be able to read a few odes of Horace, & they would delight you. I should advise you to get Horace Odes Book I, in "Macmillan's Elementary Classics", price 1/6. It has Introduction, notes & vocabulary. If you get it, I will tell you which poems are best to begin with.

As for *Chiaroscuro*. In Italian, the *ch* is invariably pronounced as *k* — never as in English. The *i* that follows you must pronounce as if it were *y*. Thus: Kyāro-scuro. It represents the Latin *l* in *clarus*. For, as you know, *chiaroscuro*=chiaro (clear) & oscuro.

Your time is very fully taken up. You don't say whether you have been keeping well, but I hope so. As for me, I was never in better health — not for years in anything like so good.

I hope soon to write a long book called: "Nondescripts." Bullen thought the title good. Also I have a vol. of short stories in view.

"Godwin Peak" seems to be going from house to house — sheer begging. I don't quite understand it. But I am less concerned now that I feel pretty sure of Bullen's hundred pounds.

I have writing (*sic*) to Alg., in consequence of a dolorous letter, urging him very strongly to transfer himself to a little house near Exeter. I shall be here at least for another couple of years: & why should he & I (both without society) live in different part of England. Here he would have books & papers. I hope the thing may be feasible early next year.

Edith does very well — improves much in every way. I am more than satisfied with her. The house is orderly, everything punctual. She has many very good qualities.

Best love to Mother & Madge. And to yourself always, dear Nelly.

Ever affectionately,

George

A German publisher is bringing out the transl. of *Demos*, & probably, I am told, will want my portrait to put in his Catalogue.

Eversley, Worple Road, Epsom.
Dec 30, 95.

My dear Nelly,

I am glad you liked the little book. I could not write names, because I had the vols. made into parcels by the shopman — saving much time & trouble.

You or Margaret mentioned that Lena Maddison is living here. Now it is possible that she might come to see us, but not yet; a few months hence we shall be better able to receive people. But I want to ask you what she is doing. Would she ever be able to take an engagement for a daily hour or two of teaching? If so, I think it might be the way out of a difficulty for the boy. The school he went to is impossible — fourteen children in a room ten feet square. It brought on his illness. No other school within his reach. So, when you write again, tell me something about Miss Maddison's circumstances. In any case, such engagement could not begin until early summer. No doubt it will seem strange to her that she is not invited to come here; but so does it seem strange to various other people, whom I shall never be able to ask. We see but one visitor — Miss Collet; who knows the extraordinary circumstances of the establishment, & puts up with everything.

Our last three servants (wages £20 – £25) have stayed one month each, & all declare there is work for three strong women & a boy! We are now going to have back a loutish creature who was here a year ago; the only one who ever did her work (however badly) without grumbling or insult. Her tart-crust had to be broken with hammers — but we can't help that.

Love to all of you, & best hopes for '96.

Affectionately, dear Nelly,

George

Budley Salterton
May 2, '97.

My dear Nelly,

The matter of Latin pronunciation is troublesome, but there is no doubt that it would be *better* if the boys could manage it in the new way. There is a little book on the subject, but I don't know where it is to be got. However, all you have to do is to pronounce all the vowels as if they were *German,* very carefully attending to difference of long & short. The *c* is pronounced always hard. Thus you would read the first line of the Æneid:

Armă veeroomque căno Troiae quee preemoos ab orees.

J (by the bye) you must pronounce as y. The dipthong æ is pronounced like Germ. ä (ay). Thus Caesar becomes *Käsar.*

Of course they would have to relearn declensions &c in the new way.

I wish we had had a better report of your health. My cold is steadily going, & I am much cheered by the companionship of the brave Wells. Please tell M. that he has given me his new book, & I will send it shortly to Wakefield.

I hope the journeying was well got over by all of you yesterday. This morning there is a little rain.

So you will be getting to work again. I only wish I could say the same. Love to all of you.

Affectionately,
G. G.

Ask the little man to tell you about the *elephant's foot.*

Budley Salterton
May 19, '97.

Dear Nelly,

Your inability to pick up strength is very lamentable. I constantly think about you, & hope things may improve.

In the meantime, I will say one thing to ease your mind. If the stress of teaching becomes impossible, & you are obliged to give up your school, I think there is no doubt that I shall be able to supply the small additional sum, every year, which would make your joint income — competency. I feel sure I can do this; so don't worry about material things. Of course I am always trembling about Alg's prospects, but really one is obliged to reflect that he has health & strength, & therefore should, somehow or other, support himself. There can be no doubt that you at Wakefield have the prior claim, & it will rejoice me if I can lighten your burdens.

Tell M. there is no hurry about H. G.'s book. Read it yourself. He is a good old scoundrel — about the most *respectable* man I know, all things considered. You must meet him some day. You would really like Mrs. H. G. — the nicest little woman.

I have just had an offer of £16. 16 (16 guineas) for a story of 3500 words, & have *refused* it. I could do the thing in 2 hours. But I must let the newspaper people know that my terms are now considerably higher.

Take things quietly & — look you — do *not* stint in the matter of diet.

You must have a decent variety of food. A little extra expense now may mean economy for the future.

Much love, dear Nelly,
Yours,
G. G.

Via del Boschetto, 41. A. Rome.
Jan. 23, '98.

My dear Nelly,

I grieve over your school troubles. Yes, it is a monstrous thing that you should work so hard for so little — a ludicrous thing. Yet I suppose people will not pay more. But for my hateful troubles, & all the consequent expenses, I should often be sending you a little cheque. Well, I *may* be able, even as it is, to help, some day.

Colles has disapopinted me over that book "The Town Traveller." He said there would be no difficulty at all about serializing it, & now he says there is no opening anywhere till *1899*. If Methuens offer a decent sum, I think I shall take it.

Walter's letter is very good. I am sure the little man is as well off as if he could be anywhere, & at that age one does not trouble about one's parents. I hope to see him again some day, but how I am to see poor little Alfred I really don't know. Mrs. Orme is having terrible trouble. I shall send you all her letters some time. E's latest statement is that she will go before a magistrate, & declare that I have "deserted my family"! I am really afraid she will end in the lunatic asylum.

You will be pleased to hear that Wells & his wife hope to reach Rome at the end of Feb., & to stay for a month. This will be cheering. Margaret will be able to picture them on their travels.

The sky here is glorious. Five days out of the week, not a cloud from sunrise to sunset. But there is danger in this. The hot sun makes one perspire, & at the same time a very cold wind may be blowing. Moreover all the Italian towns are built with a view of *excluding* the sun, which in summer is intolerable. Thus, many streets never get any sun at all, & they are positive ice-houses to pass through. My experience is that people with a weak chest should *not* come to Italy. I believe that many a one has lost money & life, who would have saved both by simply going to South Devon or the Isle of Wight. Italy is a splendid country for the young & the strong; for invalids it offers little comfort & many dangers. To send Keats to Rome was the height of folly. It resulted from ignorance, of course, but might have been a deliberate plan for shortening his life.

By the bye, Keats's rooms, in the Piazza di Spagna, are now occupied by a medical man. A tablet on the front tells people that here Keats died. So, in the Corse, a tablet on a house-front tells one that here Shelley wrote the Cenci & Prometheus Unbound. Another, proclaims the residence of Goethe. These tablets abound in Italy.

I rejoice to hear that Mother is better. But she will have to be very care-

ful through the spring. What a pity that so lovely a country as England has only one month of real summer weather.

I had a ticket to a Mass at S. Peter's where the Pope would officiate. I should like to see him, but alas! a bad cold prevented me. He never appears in public, & it is really difficult to get sight of him.

Much love to all of you. I will write to M. next. No rage, I beg!

Ever yours, dear Nelly,
G. G.

Eversley, Worple Road, Epsom.
Feb. 22, '98.

My dear Nelly,

This seems to me a very good idea, & I heartily hope it may succeed. I want you to let me contribute £5 to the initial expenses, & herewith send the money.

As for prospectus, should it not be something like this:

"The Misses Gissing, after some years' experience in private teaching, are about to open a Preparatory Day-School.

"Their course of instruction will comprise the usual English subjects, (grammar, history, geography,) arithmetic, French & Latin. Extra subjects: Music & Drawing.

"In all their teaching, the Misses Gissing will aim at the thoroughness & method which are of prime importance in the education of children. It will be their endeavor to lay the foundations of a sound intellectual training.

"The year will be divided into three terms [name them]. School hours, 9.20 to 12, & 2.30 to 4.

"Fee for the ordinary course, £2. .2 a term, payable in advance. Music ———— Drawing————.

"Reference is kindly permitted to the following ladies & gentlemen:

I don't think that you want more than this; the briefer the better. At the foot must stand your signatures, address & date. The printer will suggest type &c. Let me see a proof. It ought to be in Italics, I think, & spread so that the list of people goes onto an inner page. But ask Hick about these matters.

By the bye, *where* is your school to be?

It will probably be *after* Easter that I come north.

Love to all of you.

Yours, dear Nelly,
George

Mother can pay the cheque into the bank, & draw the money for you with a cheque of her own.

Villa Souvenir, Arcachon.
March 29, 1902.

My dear Nelly,

I must not let you make a sacrifice of this kind on my account. Already I am really in your debt from last quarter. Your school is large, & a splendid

result of the intelligence & hard work you have both devoted to it; but it is far from profitable, & you have burdens enough of your own. So I send herewith a cheque for £3. I don't think this can leave any surplus; but, if it should, pass it on to the next account.

I am delighted to hear that the boy is getting big & strong. Ilkley must be splendid for young lungs. By the bye, I don't know whether Miss Rickards is disposed to go on with the old arrangement; of course you will tell me as soon as there is any suggestion of increased terms. What most worries me is the thought of what Walter is ultimately to *do*. I am so hopelessly remote (in every sense of the word) from the practical world, that the future in that direction seems to me full of unspeakable difficulties. Of course the time has not yet come, but it will come so very soon.

I hear that Alfred is delighted with his farm life. He goes riding about with the farmer on his gig — one imagines a child's enjoyment of all this, after London by-streets. The place is called Mabe; situated half way between Falmouth & Penryn. Miss Orme says it is very beautiful. If ever I am able to come & live in England — my one hope — I shall most likely have to make a home in that region, for the climate is very mild. I fear it will be a long time before the boys can be brought together, but some day, I hope.

I was very glad to have Mother's letter. It's good that she had got so well through the winter.

Wretched weather here; a gale which has lasted ten days, with heavy rain; true Bay of Biscay weather. I wait impatiently for the return of the sun.

Love to Mother & Margaret. Try to get a rest in the Easter holidays — though I suppose you stay at Wakefield.

Ever affectionately, dear Nelly
G.

Villa Lannes, Ciboure, S. Jean de Luz.
Oct. 18, 1902.

My dear Nelly,

Most unfortunately, Alg's letter reached me whilst I was suffering from an attack of bronchitis; I fear I replied very despondently. But alas! there is no hope of his finding *a place* — at his age. He has no choice but to struggle on. Again & again in the hopeful years gone by I tried to turn him into other directions. It is now too late. And indeed I cannot understand why he should not earn at least £200 a year. That is made by numbers of silly men and women, with no means at all. To be sure, his monotonous life takes the spring out of him. It is very dreary & miserable — but I know not how to help.

I am well again, but have to be very careful. By the bye, my bronchitis, says the doctor, came simply from being too much *on the shore of the sea*. In England, there is a disposition to think sea air good for everybody, & in all circumstances; but the French doctors — whom I find, in general, remarkably good — are much more cautious in this matter. It seems that sea air always promotes a tendency to congestion — where that tendency exists. Henceforth I have to take my walks inland. Indeed, I am much better in every way since I ceased to go to the shore.

I mention this, thinking of Mother. At her age, I have a grave doubt whether she ought to go to the seaside at all; an inland holiday-place would probably suit her far better. Of course, she *might* have caught her cold anywhere, but I fear the sea-air inclined her throat & chest to the state of congestion. I am told that it is very seldom indeed that the sea air (at all events, that powerful sea-air of the north) is good after the age of sixty. It *whips* the blood, — whereas in such cases the blood needs (& can bear) only the gentlest stimulants. With young people, it is a totally different thing, of course.

Your letter is full of good news — in spite of your anxieties. Splendid, the Grammar School scholarship! You are doing wonderful things. The work must be most severe for both of you — but you face it in a magnificent spirit. Your life is worth living. Of course your powers have grown with the demand upon them.

I fear Enid is at your charge. This is wrong, of course. But what can one say?

I hope soon to hear from Walter. He must learn to work hard. Oh, if *I* could work now, as I used to! But the doctor says that I ought never to be at my desk more than 2 hours a day!

Did Mother receive the copy of my edition of Forster which I sent two days ago? No doubt.

Be *very* careful about the new, damp bedroom. Nothing is more dangerous — nothing.

Mother is *quite right* to go to bed early. Let her never sit up when she feels at all tired. And a few days completely in bed now & then would do her nothing but good. The more she rests, the longer she will keep her average health.

Love to Margaret, love to all of you. Rain, rain, rain; but not cold.

Ever affectionately,
George

Ten Books

Speaking Frankly. By James F. Byrnes. Harper. 1947. 324 pp.

With simple frankness Mr. Byrnes sets down the experiences of his service as Secretary of State. A complete stenographer, he draws not only upon the documents and his memories but also upon his shorthand notes. The story goes back to the Yalta Conference, to which he accompanied President Roosevelt. It deals in separate chapters with the Potsdam meeting, the setback at London, the Moscow negotiations which ended in an impasse, and the Paris Peace Conference and its New York finale. There are many intimate details about Roosevelt, Churchill, and Stalin; but the largest space is devoted to Molotov. It is the Russian foreign minister who is the hero (or villain) of the piece. The exasperation—and amazement—which Mr. Byrnes has felt at the Russian's stubborness is still present on every page. All along Molotov has been playing his "delaying tactics." For the Soviets can be quick when they want to be; their pact with Hitler was concluded in nine days after the German ambassador had made the first approach. "The speed with which they reached agreement," Mr. Byrnes writes, "impresses me because I spent fifteen months trying to get Soviet agreement to five treaties of lesser importance." It was in vain also that Mr. Bevin and Mr. Byrnes offered a twenty-five year demilitarization treaty both for Germany and Japan; Mr. Molotov first wanted to extend the treaty to forty years, but when his recommendation was welcomed he quietly dropped the matter. The reason for the Soviets' determined resistance to an effective control of atomic energy has been stated clearly by Mr. Gromyko: they are afraid of interference in their internal life. "It is unfortunate, but apparently true," Mr. Byrnes comments, "that the Soviets think Capitalistic interference is more to be feared than atomic bombs." According to Mr. Gromyko, the veto is necessary to protect the sovereignty of the states. "The Soviet leaders do not yet appreciate," Mr. Byrnes again remarks, "that civilization and not state sovereignty is at stake." Mr. Byrnes has not lost hope; yet he emphasizes that our policy must be one of firmness and patience. (*Z. H.*)

Ordeal of the Union. By Allan Nevins. Scribner. 1947. 2 vols. 1183 pp.

Covering the years 1846 to 1857, these are the first two of a projected three-volume history. In 1846 the prevailing political atmosphere was one of compromise; by 1857 the country was divided between two extremes: the South seeking to preserve slavery and the North naively unaware of the fundamental problem of two races living side by side. It is this shift in political situation which the author describes in his remarkably impartial account. Mr. Nevins's pages reveal a youthful, exuberant, and optimistic America. This was the age which witnessed vast numbers of immigrants flocking to American shores, a rising industrialism, and the "fruits of Manifest Destiny." America doubled in size in this decade; and the question of the status of the new Western territories was the controversial issue of the day, resulting in the border states, such as Kansas, becoming battlegrounds. Mr. Nevins gives an insight into the basic economic conflict between the agricultural South and the industrial North, the political connivings, the conditions of education and learning, and the life of the masses. Against this background appear magnificent portraits of the great nineteenth-century triumvirate: Clay, Calhoun, and Webster. The controversial Seventh of March Speech is discussed with fairness. The decade which witnessed the death of these statesmen also saw the election of "three singularly incompetent chieftains" — Taylor, Pierce, and Buchanan — whose lack of policy was so fatal. Mr. Nevins has written the history of a period which showed great promise yet ended in tragedy. (*M. R.*)

Across the Wide Missouri. By Bernard DeVoto. Houghton Mifflin. 1947. 483 pp.

THIS history of the early West had its inception in the discovery of water-colors by Alfred Jacob Miller, who, in 1837–38, painted the only on-the-spot pictures of Rocky Mountain fur trappers and the first scenes of the territory. The 81 plates, some in color, reproduce many of these paintings for the first time. However, the book goes much farther than the fur trade in the 1830's; it is a brilliant account of the American frontier, relating the lives of the fur traders, their travels and relations with the Indians, and the thrilling buffalo hunts and Indian warfare. It is written almost like a novel, with the same characters throughout. There is Sir William Drummond Stewart, a Scotchman seeking adventure in the West, and paying Miller for western scenes to be hung in his castle in Scotland. There is Nathaniel Wyeth, a "greenhorn" from Cambridge, who ambitiously set out to undercut the tremendous monopolies of Astor's American Fur, the Rocky Mountain Fur, and the Hudson's Bay companies. De Bonneville, an experienced prairie traveller with a similar design, and Maximilian, Prince of Wied-Neuwied, an amateur scientist collecting data among the Indians, appear, along with the old hands the Sublettes, Jim Bridger, and Joe Walker. Mr. DeVoto's dynamic style is enhanced by frequent quotations from contemporary sources, complete with the "enthusiastic" spellings of the semi-literate trappers. (*J. D. L.*)

The Atlantic Frontier. By Louis B. Wright. Knopf. 1947. 354 pp.

THIS volume is the record of the growth of the American Colonies from 1607 to 1763. Predominant in America's heritage was a love of learning combined with a practical ability for success. Contrasted with the agrarian society of Tidewater Virginia and Maryland, which produced a ruling plantation class, was the culture of New England, an urban society engaged in trade and commerce. The trading posts along the Hudson and Delaware, on the other hand, formed a culture composed of many nationalities. The Holy Experiment in Pennsylvania was also prosperous, and the author draws an interesting portrait of William Penn, "honest Quaker preacher" and successful courtier of two English kings. Philadelphia was the metropolis of colonial America. A consideration of the civilization of the Carolinas continues the survey, revealing a sophisticated society centered about Charles Town. The author also considers Georgia, a failure as a colony for distressed debtors, but of strategic importance as Britain's southern outpost in the Colonies. The reader catches a glimpse, too, of "the movement into the foothills of the Alleghenies and beyond, which . . . was a *Drang nach Westen* of tremendous import for the future history of the whole of English America." (*M. R.*)

Salem and the Indies. By James Duncan Phillips. Houghton Mifflin. 1947. 468 pp.

THIS third volume in the author's series on Salem begins with the years immediately following the Revolution and continues through the War of 1812. From its pages emerges the picture of a coastal town astir with Yankee energy and drive, and, at the same time, containing an almost exotic flavor. Salem was a mixture of the provincial and the cosmopolitan. Out of her privateering activities during the Revolution, she built up her fabulously successful trade with Europe, the West Indies, China, and India. Worldly success was attended by an active interest in culture and education, a love of beautiful homes, and a gracious way of living. Many famous Massachusetts names appear in Mr. Phillips's pages. Much of the material is of local interest only, but the general picture of the town in its relation to the world is of wider interest. The finances of the voyagers are thoroughly discussed, and the author traces the effect of national developments and foreign affairs on Salem's trade. The undeclared naval war with France in 1797 through 1801 is included, as well as the Napoleonic Wars and the War of 1812, "Mr. Madison's War." Mr. Phillips is undoubtedly right for blaming Jefferson for his

failure to see New England as a center of rising industry and commerce, yet he is lacking in appreciation of the great Virginian's idealism. Whatever the reader's political beliefs, however, he will agree that Salem's "intelligent, courageous, industrious people" made her a unique town in America. (*M. R.*)

Juarez and his Mexico. By Ralph Roeder. Viking. 1947. 2 vols. 765 pp.

The life story of Pablo Benito Juarez, Indian peasant boy who rose to become President of Mexico, forms the framework for this account of Mexican history during the turbulent middle years of the last century. It is in his chronicle of the Mexican movement for freedom rather than in the portrait of Juarez himself that the author has been most successful. Mexico's struggle was twofold: on one hand she was trying to sever her European bonds, and on the other, she was trying to establish a republican government. He was exiled to New Orleans in 1852 by a decree of Santa Anna, the military adventurer who temporarily seized the government. After acting as head of the nation from 1858, Juarez became Mexico's constitutional president in 1861. Always at the mercy of rivalries of European powers, the country was invaded by French and Spanish armies, and the government was forced to find refuge in the North. The Austrian archduke Maximilian and his wife Carlota, puppets of Napoleon III, "ruled" for three years. In 1867 the emperor was executed and Juarez was reëlected. The "Mexican Lincoln," however, outlived his mission, and toward the end was attacked for his moderation. (*M. R.*)

Great Morning! By Sir Osbert Sitwell. Little, Brown. 1947. 360 pp.

This book follows *Left Hand, Right Hand!* and *The Scarlet Tree* as the third in the author's five-volume autobiography. Here we find young Sitwell reaching his twenties just before the first world war. He concentrates on a few figures, in particular that of his father. Sir George Sitwell seemed to live in the thirteenth century even to the matter of his son's allowance, which he granted according to the amount given to eldest sons of the family at the time of the Black Death. He spent thousands of pounds remodeling his estate in antique style, yet rebuked his son for spending too much for opera tickets. Defying the strict tradition that an ensign must never spend his leave in London, Sir Osbert bought a ticket for Stravinsky's *Fire-Bird*, at Covent Garden. "I was aware that for the first time I had been given the opportunity of seeing presented a work of art . . . Now I knew where I stood. I would be, for so long as I lived, on the side of the arts." There are numerous sketches of prominent people: Sir Thomas Beecham, Richard Strauss, Sergei Diaghilev, Mrs. Asquith, Mrs. George Keppel, and others. The author's brother, Sacheverell, and sister, Edith, enter the story; Edith's trip to the Isle of Wight to place bay leaves, a honeycomb, and roses upon the grave of Swinburne provoked a family uproar. The precise but rambling style, which at times recalls Proust, requires a leisurely audience for its full appreciation. (*J. D. L.*)

Doctor Freud. By Emil Ludwig. Hellman, Williams. 1947. 317 pp.

This is a bitter assault upon Dr. Freud and his followers, "the underworld of sexomaniacs," as the author puts it. He intends his book also as a warning against the ravages which, he thinks, psychoanalysis is inflicting upon the whole generation. Freud's "discoveries," proclaimed as dogmatic truths, have never been proven scientifically; his "facts," derived from the observation of a few patients, are wild exaggerations and generalizations. The psychoanalysts do not recognize any difference between neurotic and normal persons, and often they themselves introduce their "vagaries" into people's minds. Quoting the dream interpretations of Freud and his leading pupils, Mr. Ludwig caricatures the Oedipus and other complexes; and in his presentation the jargon of the celebrated doctors looks ludicrous and horrible enough, indeed. Ambitious psychoanalysists have also "explored" many historical personages — Napoleon, Leonardo da

Vinci, Bismarck, Goethe, Homer, and others; and their "weird" conclusions appear to the author perhaps the most damning. Mr. Ludwig, himself free from excessive shyness, is particularly enraged at "their arrogance in professing to see deeper than did the greatest thinkers of mankind." The study of the soul, and especially of the memories of childhood, has always been the province of poets, writers, and artists; yet the psychoanalysts, "ignorant of the art and literature of the world," expropriate the whole domain for themselves. (*Z. H.*)

The Times of Melville and Whitman. By Van Wyck Brooks. Dutton. 1947. 489 pp.

In a review of the book George F. Whicher has made the observation: "The technique that Mr. Brooks's manner of presentation most nearly resembles is that of the producer of historical pageants. Each chapter that he composes is like an artfully designed float, on which ride a group of personalities tactfully chosen to make up a unit in the procession. For the adornment of his colorful tableaux the author has painted scenic backgrounds, assembled a representative collection of actual relics in the form of quotations, attended to all details of period furniture and costume, posed the actors, and provided an incidental music of cadenced sentences . . ." There are, to be sure, some "floats" and "pageants," yet the description fits Mr. Brooks's earlier books, *The Flowering of New England* and *New England: Indian Summer,* better than the present one. Here the subject is too large for such nostalgic treatment. Instead of interwoven in the text, most of the quotations are given in footnotes; in fact, the text sometimes reads like a catalog of the innumerable minor writers who worked in New York, Philadelphia, Baltimore, Charleston, Hannibal, and San Francisco. Among them tower Melville and Whitman, without however focusing the scene around themselves. The volume is, in a way, a compromise between the bitterness of Mr. Brooks's early period when he was spokesman of the "expatriates" and the sweetness of his late attempts to create a literary panorama on a national scale. His attitude toward Mark Twain, whose "ordeal" he lamented in one of his early books, shows perhaps best Mr. Brooks's transformation; although still regretting the lack of "artistic responsibility" in the author of *Huckleberry Finn,* he is now satisfied to regard him as "the greatest American folk-writer of the time." Mr. Whicher, who appreciates Mr. Brooks's purpose and method, also warns that the book must not be used "as a substitute for literary history informed by a stronger grasp of literary fundamentals." In view of the general adulation which Mr. Brooks's conversion has aroused, the warning seems justified. Yet Mr. Brooks—earnest, searching, and industrious as he is — is able to put his finger at the root of things. (*Z. H.*)

The James Family. By F. O. Matthiessen. Knopf. 1947. 706 pp.

This is an unusual book — "the biography not of an individual but of a family, and of a family of minds," as Mr. Matthiessen writes. Henry James, Sr. and three of his children — William, the psychologist, Henry, Jr., the novelist, and Alice — are the chief participants, and they were a close group. "They have scrutinized and 'placed' one another, just as they feasted upon and scrutinized and 'placed' every book and character and event that came their way." The brothers were most of the time separated by the Atlantic, but their frequent correspondence records all the more fully their mutual reactions. Mr. Matthiessen delights in dovetailing their letters and contrasting their views. More than that, he includes many selections from their writings, some of which have not been printed before, while the rest are widely scattered in books most of which are out of print. "Since the James family's essential biography is internal rather than external . . . ," he defends his procedure, "it can be presented best in their own language." Thus this biography of the Jameses is is also a comprehensive anthology. The volume is rich in Mr. Matthiessen's acute observations and interpretations; unfortunately, it is unwieldy by its sheer length and complexity. (*Z. H.*)

Library Notes

Thomas Rowlandson

THE leading article in the present issue of More Books is an abridgment of Mr. Heintzelman's introduction to *The Watercolor Drawings of Thomas Rowlandson,* a volume soon to be published by Watson-Guptill Publications and containing reproductions of some fifty Rowlandson drawings from the Albert H. Wiggin Collection of the Boston Public Library. There are nearly three hundred Rowlandson drawings in the Wiggin Collection; the most important will be on display during December.

Avellaneda's Don Quixote in Dutch

THE rare first Dutch translation of Avellaneda's continuation of Cervantes's epic has lately been added to the Avellaneda items already in the Ticknor Collection. These include the exceedingly rare first Spanish edition of the work, printed in Tarragona in 1614; the first English translation (made from the French) by Captain John Stevens, London 1705; the French translation by Le Sage, the author of *Gil Blas,* London 1707; and a German translation published at Weimar and Leipzig in 1777.

The title-page of the anonymous Dutch translation—printed by William Broedelet at Utrecht in 1706 — reads *Nieuwe Avantuuren van den Vroomen en Wijzen Don Quichot de la Mancha* (New Adventures of the Pious and Wise Don Quixote de la Mancha). It is a small, stout octavo of 687 pages, the chief attraction of which is the series of sixteen copper plates with lively, humorous scenes and charming landscape backgrounds. The frontispiece presents Don Quixote and Sancho Panza with their steeds ready for high adventure. One plate shows the dauntless knight sprawling on the ground from the blow of the melon farmer whom he has attacked as the "Raving Roland"; another depicts his entry in Saragossa, where he champions a pickpocket whom he takes for an abused noble knight; still another reveals him, lance held upright, approaching a woman tied to a tree, whom he hails as the Queen Zenobia — and so on.

Cervantes published the first part of *Don Quixote* in 1605, but delayed composing the second part. In 1614 appeared a continuation made apparently by an Aragonese whose identity was hidden behind the pseudonym of Alonso Fernandez de Avellaneda. Cervantes felt very bitter, and when he published his own sequel at the end of the following year, he found room in it for gibes against his presumptuous rival.

The Preface of the Dutch edition states that copies of Avellaneda's work were rare in Spain. Some say that the followers of Cervantes burnt most of the copies; the prefacer, however, inclines to think that the Spaniards neglected to reprint the work because the Aragonese language of Avellaneda was not as pure as the Castilian of Cervantes. "What does it matter to us," he asks, "that the Aragonese does not speak Spanish as well as the Castilian — if he is wittier and offers us more amusement than the others?" M. M.

Ouida Denies an American Rumor

IN this imperious letter to her American publisher, J. B. Lippincott of Philadelphia, Ouida (Louise de la Ramée), the English writer of romantic novels, insists upon a public denial of American reports that she is mentally ill. She had actually been a victim of peritonitis the previous year, and had not wholly recovered when she wrote the note. At that time — July 13, 1883 — she was forty-four years old, living in Florence, and passionately in love with an Italian courtier, the Marchese Delle Stufa, who apparently had long since spurned her. There are no indications, however, that the American rumor was justified.

"As I hear there are statements in

your American papers that I am ill with 'a mental malady' (!) will you be so good as to state publicly that I am perfectly well, and that any report of this kind is a slanderous lie for which I should suppose the Law would give due redress if there be any justice in your country. Make any use you choose of this, and the wider publication you can give to it the better."

Ouida, the daughter of a French father and an English mother, was born at Bury St. Edmunds. She attained success in her early twenties, having published *Under Two Flags,* perhaps her best book, in 1867. All in all she wrote some fifty novels, and was much in the public eye; but her work is flashy and sentimental, and on the whole of little literary value. J. S.

Lectures and Concerts

THE entrance to the Lecture Hall is from Boylston Street only. The doors will be open one half hour before each lecture or concert.

The Problem of the Chinese People. John King Fairbank, Associate Professor of History at Harvard University, and Mrs. Fairbank. Illustrated. 8:00 Thurs., Dec. 4.

Story Hour for Children. Mr. and Mrs. John J. Cronan and Mrs. Margaret Powers, Boston Public Library Story Tellers. 4:00 Fri., Dec. 5.

Christmas Concert. Elna Sherman, Lecturer-Recitalist and Composer. 3:30 Sun., Dec. 7.

The Watercolor Drawings of Thomas Rowlandson. A Gallery Talk in connection with the exhibition in the Albert H. Wiggin Gallery through December. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. 3:00 Mon., Dec. 8.

What Books Shall I Give for Christmas? Elizabeth M. Gordon, Deputy Supervisor, Work with Children, and Edna G. Peck, Chief of the Book Selection Department, Circulation Division, Boston Public Library. 8:00 Mon., Dec. 8.

Britain Now. Ruth Landa, British Radio Producer and Writer. 8:00 Thurs., Dec. 11.

Story Hour for Children. Mr. and Mrs. John J. Cronan and Mrs. Margaret Powers, Boston Public Library Story Tellers. 4:00 Fri., Dec. 12.

The Watercolor Drawings of Thomas Rowlandson. Arthur W. Heintzelman, N.A., Keeper of Prints, Boston Public Library. Illustrated. 8:00 Mon., Dec. 15.

Story Hour for Children. Mr. and Mrs. John J. Cronan and Mrs. Margaret Powers, Boston Public Library Story Tellers. 4:00 Fri., Dec. 19.

Dickens' Christmas Carol. Edward F. Payne, Author and Cartoonist. 3:30 Sun., Dec. 21.

Lowell Lectures

A COURSE of eight illustrated lectures on *City Planning in a Democratic Society,* by Frederick Johnstone Adams, B. Arch., Head of the Department of City and Regional Planning at the Massachusetts Institute of Technology, began on November 13. It is given on Mondays and Thursdays at five o'clock. The December lectures include:

6. Mon., Dec. 1. City and Regional Planning in the Western Hemisphere. Examples of effective community planning and zoning; regional and state planning; problems of urban redevelopment.

7. Thurs., Dec. 4. City Planning and the Citizen. Planning as a political and social art; necessity of citizen interest and participation; the place of the planning commission in the city government.

8. Mon., Dec. 8. The Future of City Planning in the United States. Prospects of improvement in techniques and standards; integration of the planning process with governmental procedures at regional and local levels.

A Selected List of Books Recently Added to the Library

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This list should be used in conjunction with Books Current, *a quarterly list the publication of which the Library began in October 1943.* Books Current *is meant for the Branch Libraries and for the Open Shelf and Young People's Departments of the Central Library; but the books listed in it are available for the whole library system. The books listed in* More Books *are in the Central Library and in the Business Branch; however, they may be borrowed through the various Branch Libraries. Fiction is listed in* Books Current *only.*

General Reference

Caliaham, Ludmilla Ignatiev. Russian-English technical and chemical dictionary. Wiley. [1947.] xvii, 794 pp. *8262.24

Commission on Freedom of the Press. A free and responsible press. Univ. of Chicago Press. [1947.] xii, 138 pp. PN4735.C6
"A general report on mass communication: newspapers, radio, motion pictures, magazines, and books."

Information please almanac. Doubleday. [1947.] Illus., maps, diagrs. *AY64.I 55
"Planned and supervised by Dan Golenpaul associates."

Palazzi, Fernando. Novissimo dizionario della lingua italiana. Milano, Ceschina. [1946.] xvi, 1358 pp. Illus. *PC1625.P17 1946
Con 75 paradigni di nomenclatura, 20 illustrazione e tre appendici.

Read, Charles R., and Samuel Marble. Guide to public affairs organizations, with notes on public affairs informational materials. [Washington.] Public Affairs Press, American Council on Public Affairs. 1946. vi, 129 pp. *AS8.R4

Special Libraries Association. *Committee on microfilming and documentation.* Directory of microfilm services in the United States and Canada. Revised edition. New York. Special Libraries Association, 1947. xv, 30 pp. *Z265.S7 1947
"Based on the Directory of microfilm sources, compiled by Rose C. Cibella."—*Preface.*

Wilson, Margery. The new etiquette; the modern code of social behavior. Completely revised. Lippincott. 1947. xvi, 612 pp. Illus., diagrs. BJ1853W56 1947

Young, Ross Newman. Personnel manual for executives. 1st ed. McGrawHill. 1947. xi, 207 pp. Diagrs. 9331.113A120

Bibliography

British museum. *Dept. of printed books.* The British museum catalogue of printed books, 1881–1900. Published under the auspices of a committee of the Association of Research Libraries. Ann Arbor, J. W. Edwards, 1946. *Z921.B86 1881a
Photographic reprint of the University of Toronto copy of the original edition, which has general title: Catalogue of the printed books in the library of the British museum . . . London: Printed by W. Clowes and sons, limited. 1881–1900.

Rader, Jesse Lee. South of forty, from the Mississippi to the Rio Grande, a bibliography. [1st ed.] Norman, Univ. of Oklahoma Press. 1947. 336 pp. *Z1251.S83R3

Weingarten, Joseph A., *compiler.* Modern American playwrights, 1918–1945; a bibliography. New York, 1946. *Z1231.D7W3

Biography. Letters

Brooke, Audrey. Robert Gray, first bishop of Cape Town. Cape Town, G. Cumberlege, Oxford Univ. Press. 1947. 158 pp. Ports. BX5700.G7B7

Brooks, Eric St. John. Sir Christopher Hatton, Queen Elizabeth's favourite. London, J. Cape. [1947.] 408 pp. DA358.H3B7

Franklin, Benjamin, *1706–1790.* Letters and papers of Benjamin Franklin and Richard Jackson 1753–1785 . . . Edited and annotated with an introduction by Carl Van Doren. Philadelphia, The American Philosophical Society, 1947. ix, 222 pp. *5393.16.24

Hole, Myra Cadwalader. Bartolomé Mitre: a poet in action. New York, Hispanic Institute in the United States. [1947.] 206 pp. F2846.M6858 1947

Jefferson, Thomas, *1743–1826.* Correspondence of Thomas Jefferson and Francis Walker Gilmer, 1814–1826 . . . Edited, with an introduction, by Richard Beale Davis. Columbia, Univ. of South Carolina Press, 1946. 163 pp. E332.J447

Kimball, Marie (Goebel). Jefferson, war and peace, 1776 to 1784. Coward-McCann. [1947.] ix, 398 pp. E332.K52
Bibliographical references included in "Notes" (pp. 363–390).

Marcuse, Ludwig. Plato and Dionysius; a double biography . . . tr. by Joel Ames [pseud.] from the German. [1st ed.] New York, Knopf. 1947. xix, 243 pp. B393.M35

Sellers, Charles Coleman. Charles Willson Peale. Philadelphia, The American Philosophical Society, 1947. 2 v. 5393.16.23
[Memoirs of the American philosophical society, v. 23.]
Contents. — 1. Early life (1741–1790.) — 2. Later life (1790–1827).

Business

Airport reference. 6th annual edition. 1946/47. California, Occidental Publishing Co., 1946. 104 pp. **TL725.A29r

Blue Book, 1947. An annual buyers guide, directory and reference volume for manufacturers and distributors of soaps, insecticides, disinfectants, polishes, cleaners and allied chemical specialties. 19th edition. New York, MacNair-Dorland Co. [1947.] 228 pp. **TP991.B65

Davison's textile blue book, United States and Canada. v. 82. 1947. Ridgewood, N. J., Davison Pub. Co. 1947. 1462 pp. **TS1312.D26

Hansen, Alvin H. Economic policy and full employment. McGraw-Hill, 1947. 340 pp. NBS

Kaye, S. Leon. The production and properties of plastics. Scranton, Penna., International Textbook Co. 1947. 612 pp. NBS

Levi, Wendell M. Making pigeons pay; a manual of practical information on the management, selection, breeding, feeding and marketing of pigeons. N. Y., Orange Judd Publishing Co., 1946. 263 pp. NBS

Literary market place. 1947 edition. New York, Bowker. [1947.] 207 pp. **PN161.L77

McMichael, Stanley L. How to operate a real estate business. Prentice-Hall, 1947. 455 pp. NBS

Metal industries catalog. 5th edition. 1947. New York, Reinhold Publishing Corporation. [1947.] 551 pp. **TS216.M58

Modern plastics encyclopedia. 1947. New York, Plastics Catalogue Coporation, 1947. 3 v. **TP986.M68

National office management association. Manual of practical office short cuts. McGraw-Hill. 1947. 272 pp. NBS

Poliak, Saul. Rebuilding the sales staff; practical techniques for the selection and training of salesmen. McGraw-Hill. 1947. 503 pp. NBS

Register of defunct and other companies removed from the Stock Exchange official year-book. 2nd issue. 1946. [London] Stock Exchange Official Year Book Publishing Co., Ltd. 365 pp. **HG5431.R33

Riley, John J. Organization in the soft drink industry. Washington, D. C. American Bottlers of Carbonated Beverages, 1946. 357 pp. NBS

Scoville, John W. Labor monopolies or freedom. New York, Committee for Constitutional Government, Inc. [1946.] 167 pp. NBS

South American handbook, 1947. 24th annual edition. London, Trade and Travel Publications. [1947.] 802 pp. **HA935.S72

Statistics, fraternal societies . . . covering the records, plans and rates of practically all fraternal insurance societies . . . 1947. Rochester, New York, The Fraternal Moniter, 1947. 240 pp. **HG226.S79

Tasmania. Bureau of census and statistics, Statistics of the state of Tasmania for the year 1945/46. Hobart, H. H. Pimblett, Government Printer, 1947. 9 pts. **HA3113.A3

Untermeyer, Louis. A century of candymaking, 1847–1947; the story of the origin and growth of the New England confectionary company, which parallels that of the candy industry in America. Boston, The Barta Press. [1947.] 84 pp. NBS

Wilson, Elizabeth W. Compulsory health insurance. National Insurance Conference Board, Inc. [1947.] 138 pp. NBS

Economics

Abrams, Charles. The future of housing. Harper. [1946.] xix, 428 pp. 9331.8373A88

Backman, Jules, and M. R. Gainsbrugh. Economics of the cotton industry. New York, National Conference Board. [1946.] xv, 244 pp. Tables, diagrs. *9338.115A95

Cadbury, Lawrence J. This question of populations; Europe in 1970. London, "News chronicle" publications dept. [1945.] 24 pp. 9312.940A3

Clark, George N. The wealth of England from 1496 to 1760. New York, G. Cumberlege, Oxford Univ. Press. 1946. 199 pp. 9330.942A98

Ezekiel, Mordecai, *editor*. Towards world prosperity, through industrial and agricultural development and expansion. Harper. [1947.] xiv, 455 pp. 9330.940A56
Contributors: Nathan M. Becker, Eugen M. Braderman, Miron Burgin [and others].

Foner, Philip S. History of the labor movement in the United States. New York, International Publishers. [1947.] 9331.8073A136

Fowler, Bertram Baynes. The co-operative challenge. Little, Brown. 1947. 265 pp. 9334.A84

Fryer, Leland N. The American farmer; his problems & his prospects . . . Foreword by James G. Patton . . . Illustrations by Lloyd Hoff. Harper. [1947.] 172 pp. 9338.173A182

Gruchy, Allan Garfield. Modern economic thought; the American contribution. Prentice-Hall, 1947. xiii, 670 pp. 9330.173A463
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Harvard University. Business research studies. No. 33. Boston. [1944.] 9336.2473A140 no. 33

Isaac, Julius. Economics of migration. New York, Oxford Univ. Press. 1947. xii, 285 pp. 9325.13
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Iserman, Theodore R. Industrial peace and the Wagner act; how the act works and what to do about it . . . with a foreword by Leo Wolman. McGraw-Hill, 1947. 91 pp. 9331.155A132

Jones, Marvin. How food saved American lives; addresses and statements. Wash-

ington, National Capital Press. [1947.] 159 pp. HD9005.J6

Kimmell, Lewis H. Depreciation policy and postwar expansion. Washington, D. C., The Brookings Institution. 1946. 66 pp. 9336.24A17

Lerner, Abba P., and Frank D. Graham. *editors.* Planning and paying for full employment. Princeton Univ. Press, 1946. 222 pp. 9331.9A149
Contributors, Alfred Braunthal, Norman S. Buchanan, Frank D. Graham [and others].
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Massachusetts. *General court. Special commission studying the Boston city charter.* Report. April 1, 1947. Boston, Wright & Potter. 1947. 71 pp. *9352.1744A81

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Price, John. British trade unions and the war. London, Ministry of Information. [1945.] 55 pp. 9331.8842A33

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U. S. Office of price administration. OPA handbook of basic economic data. 2d ed. [Washington.] 1946. 253 pp. *9330.973A24

U. S. *President.* The economic report of the President to the Congress . . . 1947. Washington, U. S. Govt. Print. Off., 1947. Tables, diagrs. *9330.973A22
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Cole, Lucila. The elementary school subjects. New York, Rinehart & Company, Inc. [1946.] xxi, 455 pp. Illus. LB1570.C63

Ericson, Emanuel E. Teaching the industrial arts. Peoria, Ill., The Manual Arts Press. [1946.] 384 pp. Illus. TT168.E72

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Thorpe, Lonis P. Child psychology and development. The Ronald Press. [1947.] xxvi, 781 pp. Illus. BF721.T47 1947

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Davis, Deering. Annapolis houses, 1700–1775. . . . Foreword by Joseph Mullen. [New York.] Architectural Book Pub. Co. 1947. 124 pp. Illus. 8094.04–466
Early history of Annapolis. — Architecture of Annapolis. — William Buckland. — Houses and their histories. — Bibliography (p. 121.) — Annapolis structures.

Marlowe, George Francis. Churches of old New England, their architecture and their architects, their pastors and their people . . . illus. with photographs by Samuel Chamberlain. Macmillan. 1947. vii, 222 pp. 8105.02–116

May, Ralph. Among old Portsmouth houses. Boston, Mass., Wright & Potter Printing Co. [1946.] 39 pp. Plates. 8094.03–795

Pain, William, *1730?–1790?* Decorative details of the eighteenth century . . . with a preface by Prof. A. E. Richardson. London, A. Tiranti. 1946. Plates. 8102.01–8

Proskouriakoff, Tatiana. An album of Maya architecture. Washington, D. C. 1946. 36 plates (incl. map). *4071B.105

U. S. *Federal public housing authority.* Public housing design; a review of experience in low-rent housing. [Washington] National Housing Authority, Federal Public Housing Authority, 1946. vii, 294 pp. Illus. 8122.02–118

Ballet

Beaumont, Cyril William. Ballet design: past & present. New York, Studio Publications, 1946. xxxii, 216 pp. Illus. 4098.05–402
"In this volume I have combined and extended my two previous works on this subject, Five Centuries of Ballet and Design for the Ballet."

Gregor, Joseph. Kulturgeschichte des balletts, seine gestaltung und wirksamkeit in der gsechichte und unter den künsten. Zürich, Scientia ag. [1946.] 356 pp. Plates (part col.; incl. music). GV1787.G7
Mit 20 Farbtafeln im text und mit 269 Abbildungen im Bilderteil.

Crafts

Dragunas, Andrew. Creating jewelry for fun and profit. Harper. [1947.] 146 pp. Illus. 8177.08–106

Haggar, Reginald G. Recent ceramic sculpture in Great Britain. London, J. Tiranti, ltd., 1946. Illus. 8172.04–600

Honey, William B. The art of the potter, a book for the collector and connoisseur. London, Faber and Faber. [1946.] xvi, 111 pp. 160 plates. 8168.05–102

Thompson, Robert L. Leathercraft. D. Van Nostrand. 1947. 140 pp. Illus. 8186.01–128

Thorn, C. Jordan. Handbook of old pottery & porcelain marks; foreword by John Meredith Graham II. Tudor Pub. Co. [1947.] xiii, 176 pp. Plates. 8170.08–106

Woodforde, Christopher. Stained glass in Somerset, 1250–1830. Oxford Univ. Press, G. Cumberlege. 1946. xii, 314 pp. Illus. 8174.03–107

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Berenson, Bernhard. Sassetta, un pittore senese della leggenda francescana. Firenze, Electa Editrice. [1946.] 125 pp. Plates. *4103.04–882
"Prima traduzione italiana dall'originale inglese. a cura del dott. Achille Malavasi."
A comparison of Sassetta and Giotto as painters of Franciscan legend.

Cresson, Margaret (French). Journey into fame; the life of Daniel Chester French . . . with a foreword by Walter Prichard Eaton. Harvard. 1947. xv, 316 pp. Plates. 8083.04–526

Goldwater, Robert John, *editor and translator.* Artists on art from the XIV to the XX century. 100 illustrations. [New York] Pantheon Books. [1947.] xii, 499 pp. 100 illus. 4086.08–102R
Compiled and edited by Robert Goldwater and Marco Treves.
"We have translated into English for the first time nearly one-half of the artists' writing quoted, and have reworked other selections for this book."

Museum of Modern Art. Fantastic art, Dada, Surrealism, edited by Alfred H. Barr, jr.; essays by Georges Hugnet. New York, The Museum of Modern Art, distributed by Simon and Schuster. [1947.] 271 pp. Illus. 4109.07–104S
Contents. — Acknowledgements. — Preface to the first edition, by A. H. Barr, jr. — Introduction by A. H. B., jr. — Dada, by Georges Hugnet. — In the light of surrealism, by Georges Hugnet. — Brief chronology, by Elodie Courter and A. H. B., jr. — A list of devices, techniques, media, by A. H. B., jr. — Artists and works of art. — Fantastic and surrealist films in the Museum of Modern Art film library. (p. 262.) — Brief bibliography (pp. 263–267). — Index.

Interior Decoration

Hardy, Kay. How to make your house a home. New York, Funk & Wagnalls Co. [1947.] viii, 185 pp. Illus. 8118.05–185
Illustrations by the author, decorative spots by Virginia Whitney.

Symonds, Robert D., and T. H. Ormsbee. Antique furniture of the walnut period. New York. R. M. McBride. 1947. 144 pp. Illus. 8185.02–128

Painting. Drawing

Botticelli, Sandro, *1447?–1510.* Drawings for Dante's Inferno. New York, Lear, 1947. 60 pp. Illus. *8140.08–330
Contains facsimiles of all the extant drawings of Botticelli for the Inferno, and nine engravings designed by Botticelli, from the 1481 Landino edition of Dante, with quotations from the cantos of Longfellow's translation and a commentary by the publishers.

Cairola, Stefano, *editor.* Arte italiana del nostro tempo. 100 tavole a colori—200 tavole in nero. Saggi critici di: Luciano Anceschi, Sandro Angelini, Umbro Apollonio. Bergamo, Istituto Italiano d'Arti Grafiche. [1946.] *4078.08–501

Hoagland, Clayton. The pleasure of sketching outdoors. Viking Press, 1947. xi, 164 pp. Illus. 8142.06–114

Legendre, Maurice. El Greco (Domenico Theotocopuli). New York, The Hyperion Press. [c1947.] 70 pp. Plates. 4108.07–610

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Paget, Guy. Sporting pictures of England. With 12 plates in colour, and 21 illustrations in black & white. London, Collins, 1945. 47 pp. Col. plates. 8153.05–107

Pierard, Louis. Manet l'incompris . . . avec 16 reproductions de tableaux et un frontispice. Paris, Sagittaire. [1944.] 190 pp. Plates. 8063.06–648

Russell, Charles M. Pen and ink drawings. Pasadena, Calif., Trail's End Pub. Co. [1946.] 2 v. Plates 8142.07–257

Tschichold, Jan. Chinesische farbendrucke der gegenwart; sechzehn faksimiles in der originalgrösse. Basel, Holbeinverlag. [1945.] 16 col. plates. *8154.09–102
Printed on double leaves, Chinese style.

Miscellaneous

Blum, André. Le costume en France. [Lausanne,] Guilde du Livre, 1944. 143 pp. Illus. 8192.03–702

Hiscock, Walter G. A Christ church miscellany; new chapters on the architects, craftsmen, statuary, plate, bells, furniture, clocks, plays, the library and other buildings. Oxford, Printed for the author at the University Press, 1946. xix, 260 pp. Illus. (incl. music). 8112.06–113

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